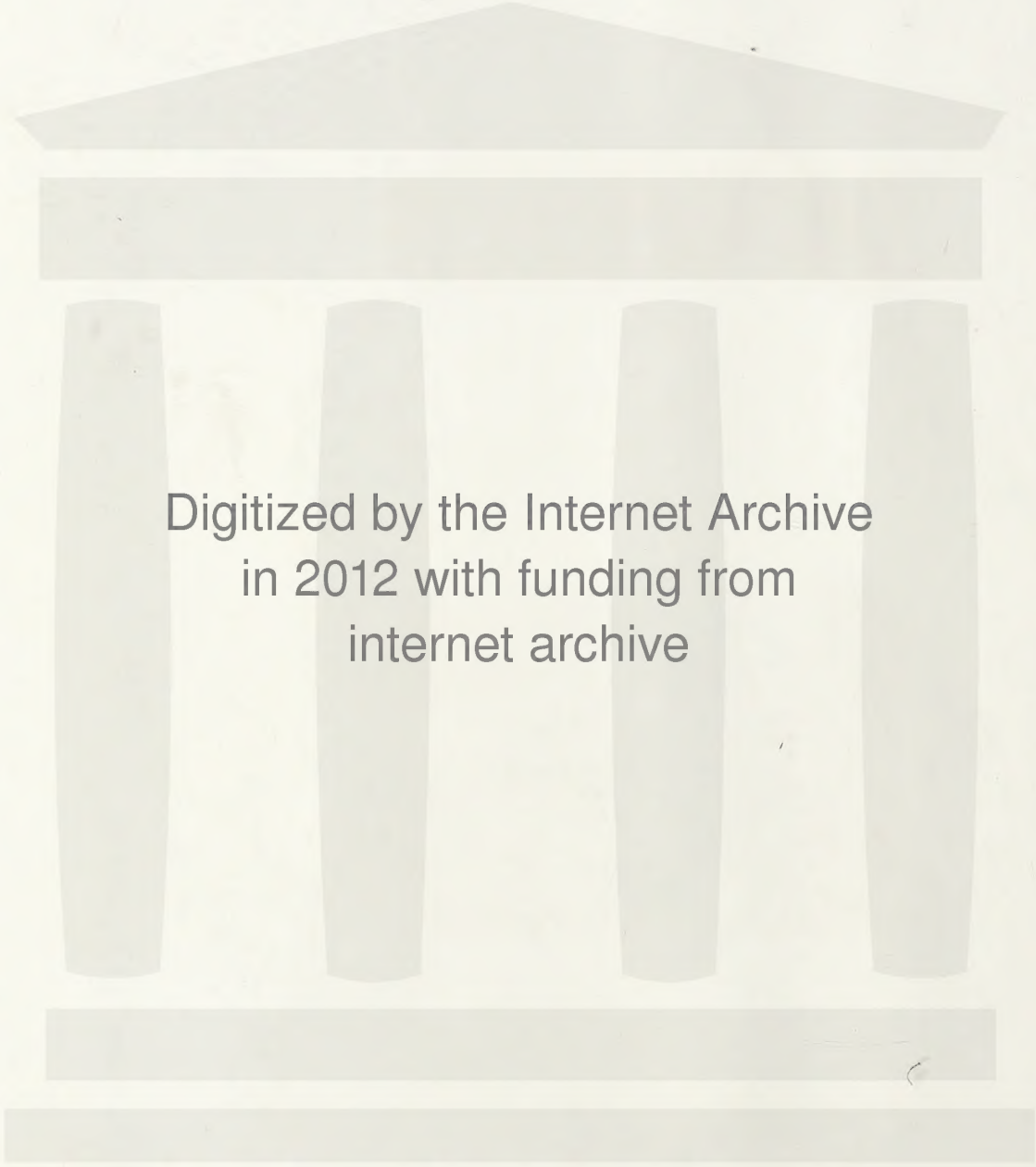
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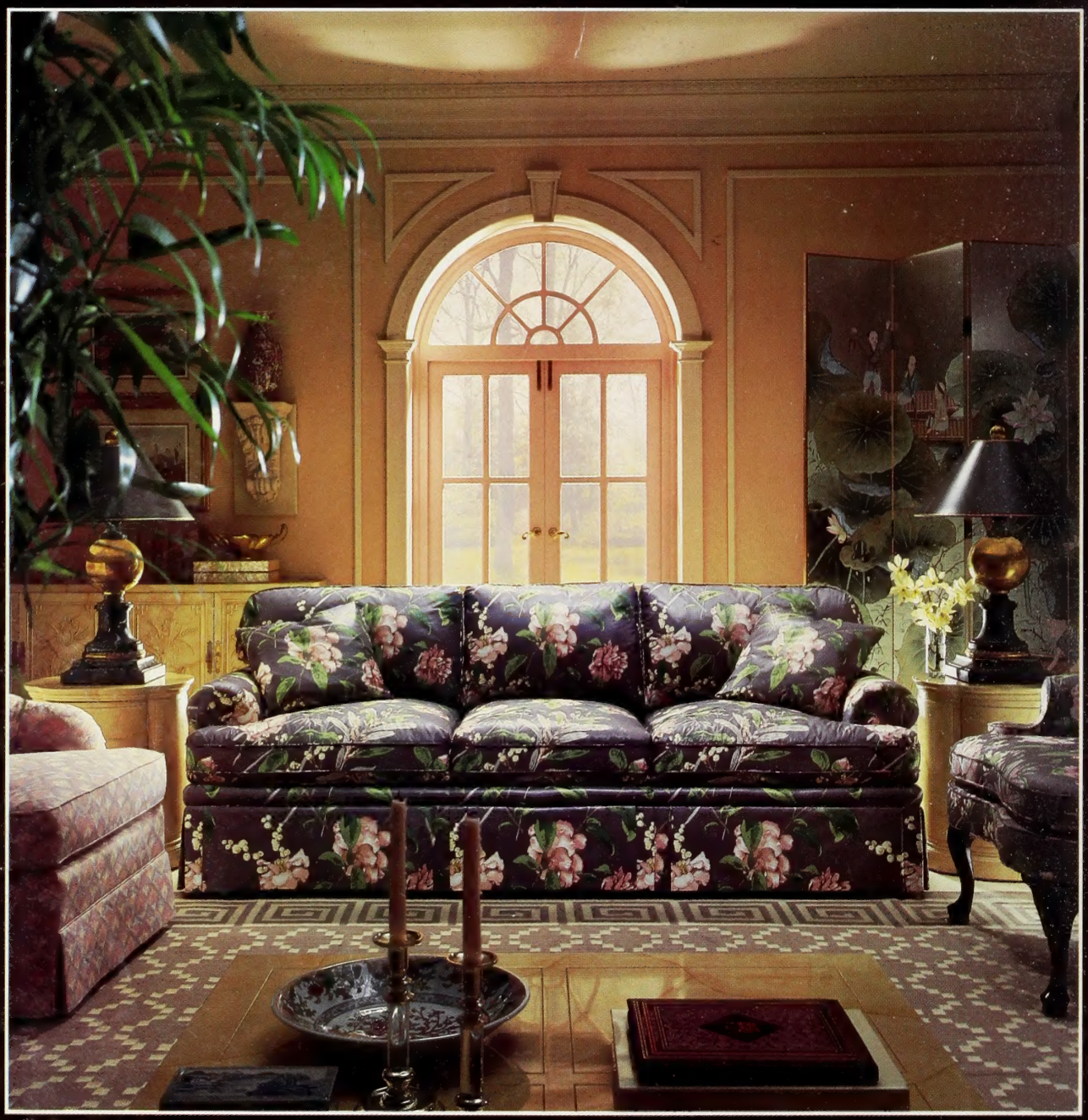
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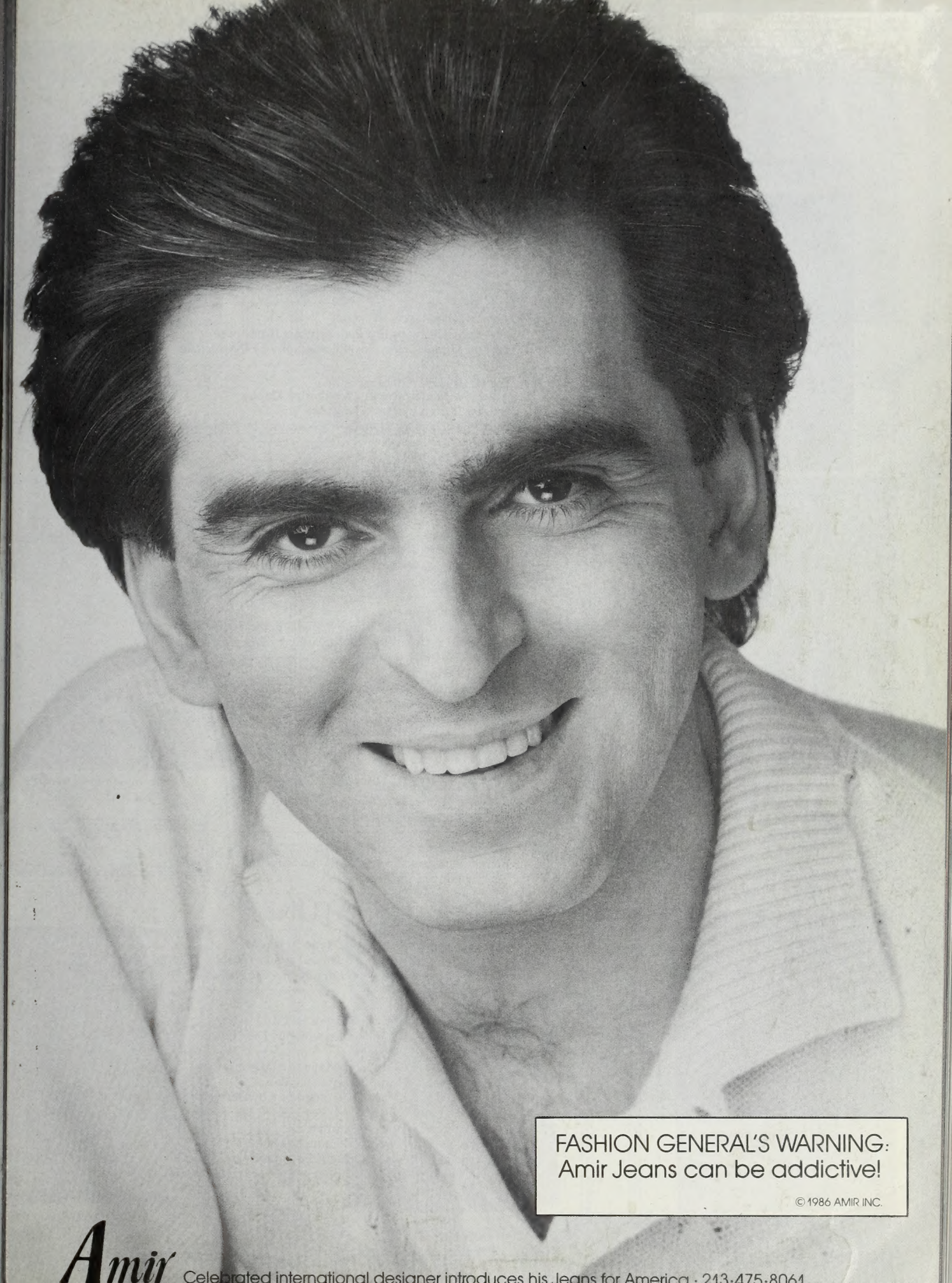
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**Serapi** (partial view)
15' x 11" circa 1860



**Sultanabad** (partial view)
14' x 12' circa 1880



**Tabriz** (partial view)
21'5" x 13'9" circa 1890



**Kerman** (partial view)
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12'2" x 9'6" circa 1890



**Kazak**
4' x 3' circa 1860



**Kuba**
6' x 4' circa 1890



**Ravar Kerman**
6'6" x 4'6" circa 1840

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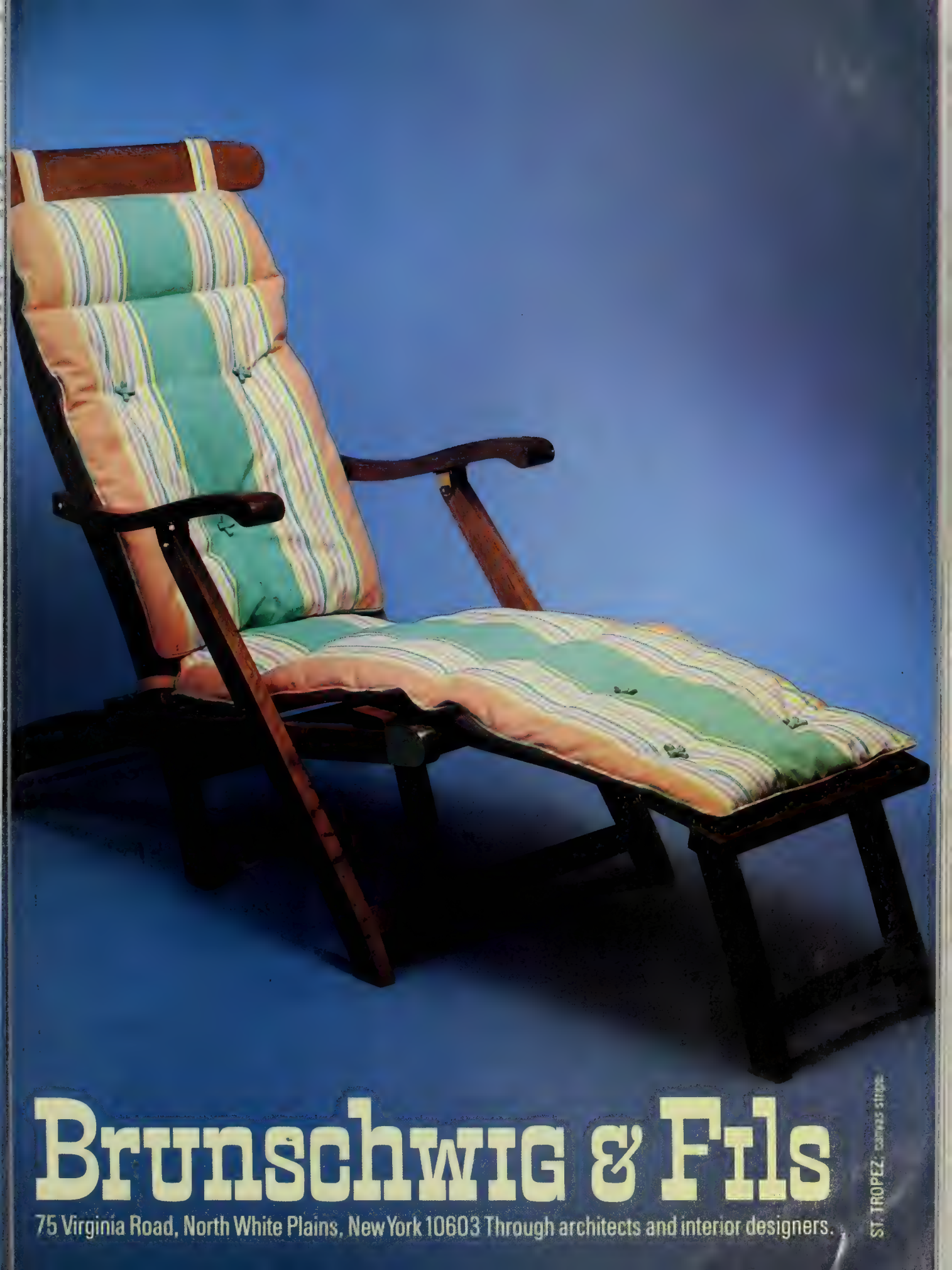
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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms.*
*Address: Letters,* Architectural Digest,
*5900 Wilshire Boulevard, Los Angeles, California 90036.*

My compliments on the superb coverage and photographs for "Gardens: Reflections at Twin Ponds" in the April issue. Working with Robin Roberts in the development of his extraordinary landscape has been a challenging and rewarding experience. I would like to correct one misstatement made in your People Are the Issue column, however, wherein you refer to me as the designer of the Japanese garden at the Rockefeller compound in Pocantico Hills, New York. My colleague David H. Engel was the designer of that project some twenty-five years ago, while I served as consulting landscape architect. David's scholarly application of his studies in Japan has been a great influence on my own work in the intervening years.

*Armand Benedek, ASLA*
*Bedford Village, New York*

While I appreciate the designers' intentions for the home featured in "Desert Motif" (March 1986), I found their work a bit too unadorned and rustic for my taste. Every room looked like it was awaiting a final touch to complete it. Perhaps this is part of the design aesthetic, but I prefer a more finished look.

*Mary Elaine Cuadreño*
*San Francisco, California*

The more I studied Alex Riley's and Roger Harned's design for their vacation home in Arizona (March 1986), the more fascinated I became with their manipulation of classic Indian influences. What an exciting and masterfully styled piece of workmanship. In fact, décor that seemed rather cold and unfeeling at first was revealed to be inviting and, best of all, *sensible.* Their use of design and construction techniques that eliminate the need for artificial cooling and heating are clever and laudable. It is gratifying to know that interior design that uses and updates ancient forms can also satisfy the need to conserve our precious natural resources.

*Philip Gratiay*
*Key West, Florida*

We especially enjoyed the article by Vincent Scully on Frank Lloyd Wright in the March issue ("Frank Lloyd Wright and Philip Johnson at Yale"). Being Wisconsinites, we have had the opportunity to visit and study many of Wright's houses and public buildings right in our own backyard. This bit of humor concerning the distinguished architect certainly tickled our funny bone.

*Mr. and Mrs. C. A. Banker*
*Milwaukee, Wisconsin*

When I was paging through your March issue I paused at the photographs of "Living Theater in Manhattan." The interiors of this home do indeed resemble a stage set, which was, I learned, the designer's idea. While the concept is interesting, in reality the interiors seem too perfectly arranged to be enjoyed.

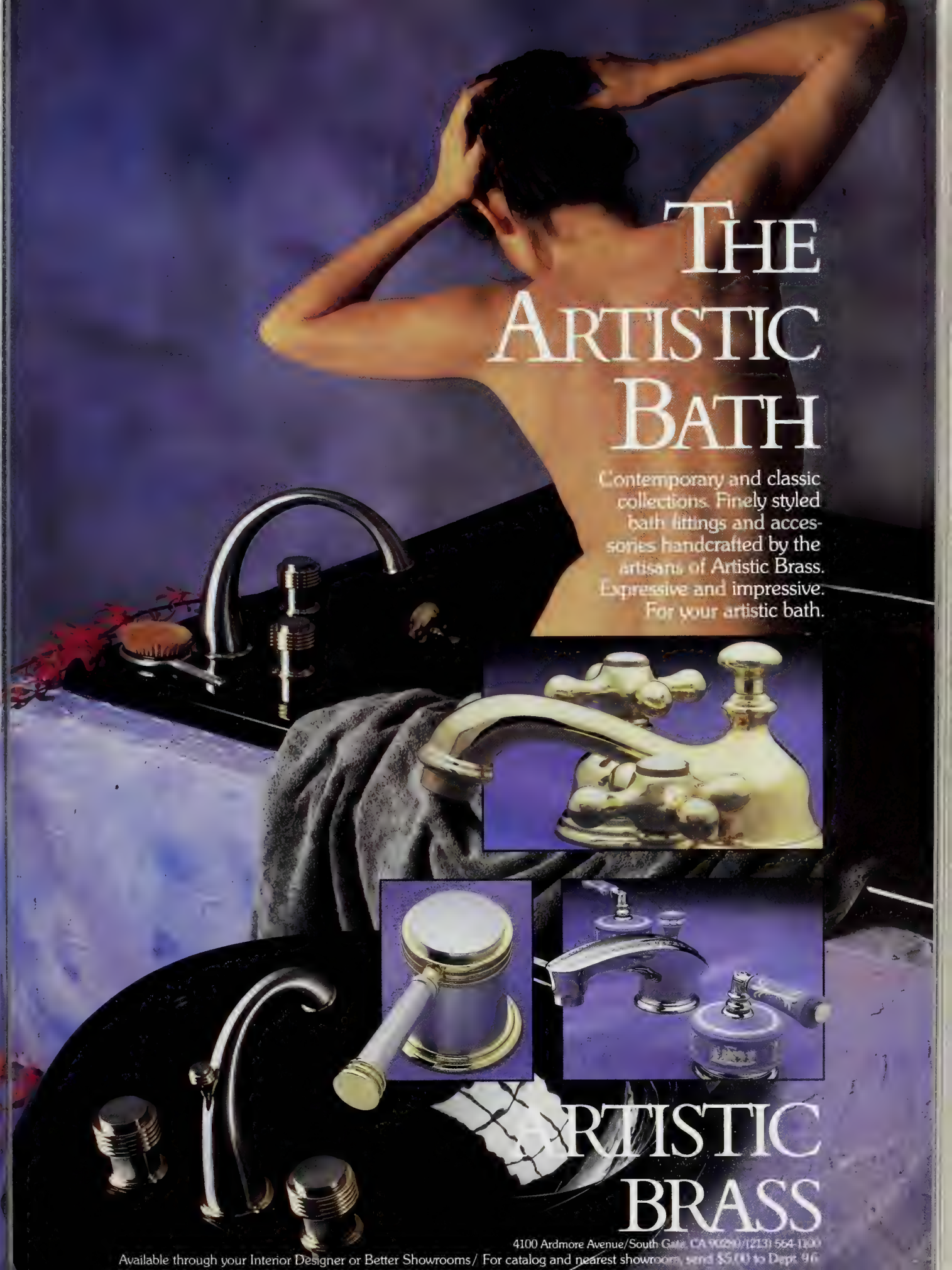
*Lydia Jones Carter*
*Santa Fe, New Mexico*

I was interested in your March feature "Living Theater in Manhattan." The designer's choice of colors and furnishings was pleasing, and I especially liked his use of African and pre-Columbian pottery. They made a clever counterpoint in an otherwise modern environment.

*Paul Randenberg*
*Pittsburgh, Pennsylvania*

Thanks so much for your article on T. E. Lawrence's cottage, Clouds Hill (Historic Houses, March 1986). As an Lawrence fan, I was thrilled to see the interior, which gives such a sense of this fascinating man.

*Virginia Hillix*
*Kansas City, Missouri*


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# PEOPLE ARE THE ISSUE



JOHN BRYSON

*The world of Architectural Digest touches on many worlds—art and architecture, antiques and design, literature, entertainment and politics. The people and subjects we cover in any one issue lead us all over the globe. In July, for example, we produced stories in Provence, New Orleans, Acapulco, China and Manhattan, to name just a few. This fall, the editors of Architectural Digest will offer readers a new approach to our world—with the publication of Architectural Digest Travels. Included with the October issue, this companion magazine will open a realm of sophisticated adventure to the discriminating traveler. Drawing on themes we have refined over the years, Architectural Digest Travels will present our readers with a new dimension of participation. Among the highlights will be browsing in London antiques shops with a renowned dealer, chartering luxury yachts in the Caribbean, and following the twists and turns of buying a second home in Paris. Architectural Digest Travels is a celebration of the best of our world, and an invitation to you to explore it with us.*

Paige Rense

*Editor-in-Chief*



PETER VITALE

Michael Steiner
Phyllis Steiner

**Alternate States**

When describing Michael and Phyllis Steiner's two very distinct residences, which are featured in this issue, the phrase "best of both worlds" comes to mind. For in addition to a spacious Manhattan loft/studio with panoramic city views, the couple enjoys life in "the village," their nine-building enclave set on thirty wooded acres in Litchfield County, Connecticut. Together the homes provide a happy medium for the Steiners, both personally and professionally: He is a sculptor in metal, a passionate abstractionist; she is a psychoanalyst. And the Connecticut estate's ongoing renovations—a barn has recently been converted into his sculpture studio—have provided happy times for local craftsmen and building suppliers. "They love us in Litchfield for all the business we bring them," says Michael Steiner wryly. *See page 40.*



MARY E. NICHOLS

Jane Seymour
David Flynn

**Architectural Digest Visits: Jane Seymour**

Reconciling decorating preferences is often one of the adjustments newly married couples face. This, however, was not the case with Jane Seymour and David Flynn. In fact, their tastes were so similar that even before meeting they had acquired several pieces of identical furniture. But when the actress and her husband, a business manager with an interest in architecture, bought their Los Angeles home, they decided to have the furnishings custom made. The couple, busy with their careers, called on partners Jonathan Barnett and Jon Mandl to oversee the décor. Barnett, who had been an interior designer in Europe and Africa before settling in California, and Mandl, previously a couture designer, gave the home a country French feeling. And what of Seymour and Flynn's former furniture? Says the actress: "It is all put away now, two of everything, a kind of Noah's ark in storage." *See page 48.*



MARY E. NICHOLS

Jonathan Barnett
Jon Mandl



JOHN ROGERS

Arthur Q. Davis

**Creole Cottage in New Orleans**

Although eminent New Orleans architect Arthur Q. Davis was grounded in the aesthetics of modernism during his years at Harvard—when Walter Gropius was chairman of the architecture school and Marcel Breuer was a teacher—his current home is a Creole cottage adjacent to the French Quarter that dates from the early 1800s. (Davis's Louisiana roots also go back that far, when his forebears ran the state's first rice mill.) His firm's projects, which range from the Superdome to a Saudi Arabian cultural center, have been distinguished by their own stylistic diversity—as well as by more than fifty design awards. *See page 56.*

*continued on page 16*



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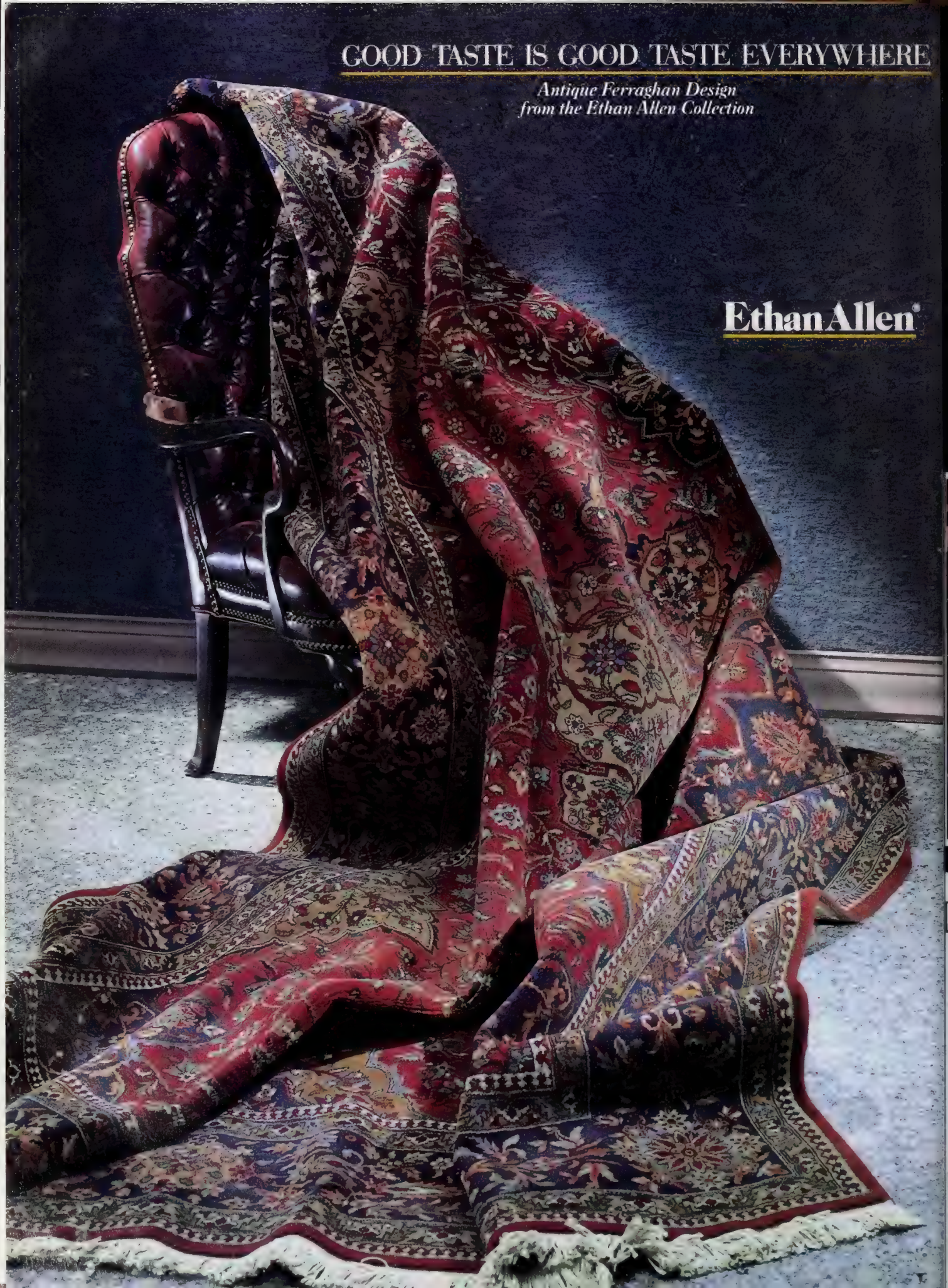
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*continued from page 12*


JAIME ARDILES ARCE

David Laurance

### A Unifying Vision

In his seven years as a designer, New York-based David Laurance has demonstrated his versatility with commercial, residential and yacht interiors as well as furniture and fabric design. But Laurance's projects all show the results of his careful preplanning and boundless energy. Currently he is finishing the redesign of the former William Randolph Hearst residance in Manhattan and overseeing the restoration of an eleventh-century castle ("It needed everything," says the designer) in the south of France. In what is left of his spare time—jet lag notwithstanding—Laurance is putting the final touches on his four-year renovation of his own Connecticut horse farm. *See page 70.*


RUSSELL MACMASTERS

Michael Taylor

### Courting the Sun

When Michael Taylor's clients moved from Washington, D.C. to Rancho Sante Fe, California, their change involved more than scenery. They sought the relaxed, outdoor way of living that southern California represents. This was evident in their choice of home—a classic ranch house by Cliff May, who perfected the architectural style—and their choice of designer. Michael Taylor's first step was to brighten the once-dark interiors with paint and fabric. "Because the clients had lived on the East Coast, I felt an overall lightening would give them a lift," he says. And then he created overscale furniture to go with the commanding architecture. Taylor is experienced at updating houses by noted California architects. Last December we featured his work on a landmark San Francisco residence designed by Bernard Maybeck in 1909. *See page 78.*


JAIME ARDILES ARCE

Michael de Santis

### Mirror Image

Michael de Santis admires the unexpected—and that is obvious in his design of the Florida penthouse featured in this issue. Rather than the customary informal, beach-house image, de Santis opted for "a cosmopolitan look in a tropical location," which he has achieved with reflective surfaces of mirror, marble, granite and stainless steel—as well as bands of neon tubing—that intensify the spectacular view of the Atlantic Ocean and Intracoastal Waterway. However, he also let the owners create their own world—with a series of buttons and switches that can close draperies and activate the apartment's state-of-the-art electronics at a moment's notice. *See page 92.*


Bruno Romeda


Robert Courtright

### Provence Provenance

Works by the Italian sculptor Bruno Romeda and American artist Robert Courtright often appear in houses featured in *Architectural Digest*. This month, however, we show the artists' own setting for their art—a three-hundred-year-old Provençal farmhouse where they live and work. "The restoration was a dialogue," Courtright explains. "Because the rooms were small we had to make do with a minimum of furniture. That problem was solved by building things in—like ledges to sit on. And we gave interest to the ledges by facing them with tiles." Their renovation was so successful that it has produced another problem, one especially familiar in resort areas: an abundance of house guests. *See page 106.*


CHRISTIAN BESSON

Diego Matthai

### Villa del Rio

Graduating with an architecture degree in 1966, Diego Matthai began practicing his profession in Mexico City. But "those early projects did not respond to my aesthetic outlook," says the architect. "For that reason I started designing furniture, accessories and art—principally murals and monumental sculpture. Then, with an established name and style, I came back to architecture." Now, in addition to several exhibitions of his artwork, Matthai's eclectic credits include clothing and jewelry design, corporate offices, discotheques, restaurants and private residences—such as the Acapulco villa shown this month, which once belonged to actress Dolores Del Rio. *See page 112.*


Stanley Tigerman

### Architecture: Stanley Tigerman

While Chicago may be known as the "second city," it has always been in the forefront of American architecture. This fact was not lost on the owners of the suburban Chicago home featured this month. Their choice of Stanley Tigerman to build it—with interiors by Richard Himmel—was based not only on proximity, though his firm is based in Chicago. "We interviewed many prominent architects," says the wife. "And we were struck by the creativity of Stanley Tigerman." The Postmodernist is also highly regarded in the academic world. He was recently named director of the School of Architecture at the University of Illinois, Chicago. *See page 130.*□




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# The Art of Collecting

By Judith McQuown



**Your personal treasures are priceless to you, but what is their monetary worth? If you haven't had a recent appraisal, the value of your collection has probably appreciated and your net worth increased.**

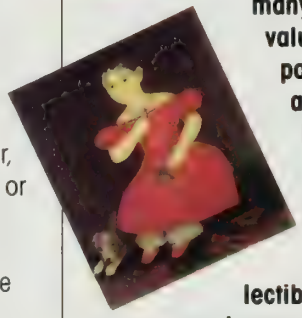
It has been said that love is a disease, but a very strange one, because those who suffer from it have no wish to be cured. A passionate love of collecting is no exception. Many of us catch the collecting bug at an early age, attracted by parents' and relatives' treasures: a favorite painting, the elegant line and patina of Georgian silver, the timeless charm of blue-and-white or *famille rose* Chinese porcelain. Our natural delight in beautiful things, the appeal of the old and rare to our sense of history turn us into incurable collectors.

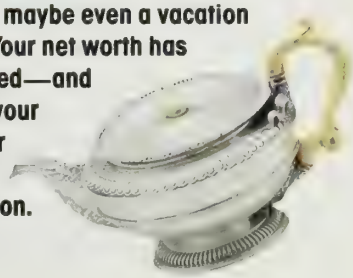
Which isn't to say that we must consider ourselves "serious" collectors. We may acquire a painting or piece of silver simply because we are drawn to it rather than with the intent to "build a collection." The pleasures of acquisition, the charm, visual and tactile appeal of displaying and using the things we collect are sufficient ends in themselves. But these things, however eclectic as a group, have a habit of turning into a collection over time. And often, over time, unsuspecting collectors may not recognize how the value of their personal treasures has grown.



**When you first started out, your only asset may have been your home, owned jointly by you and the bank. Over time, you probably have accumulated many valuable possessions. In addition to your home, you may now have elegant furnishings, art and antiques, cars, boats, jewelry, collectibles, furs and maybe even a vacation home. Your net worth has increased—and so has your need for proper protection.**







The Georgian silver coffee service bought years ago for $2,000 may now be worth $15,000. And the smaller silver serving pieces, accumulated over the years, may have an aggregate worth of $25,000 or more. Cultured pearls have risen sharply in price because Japanese waters are becoming too polluted to create large, quality pearls, and natural Oriental pearls have skyrocketed—frequently to $10,000 or even $15,000 per strand. Even if a collector tracks the value of his prize possession, he may overlook the lesser lights in his collection. For example, a collector of Japanese prints might be aware that his Hiroshige, bought for $700 ten or twelve years ago, is now worth $3,500. His dozen or so Kuniyo-

CHRISTIE'S NEW YORK BRETT GALLERIES NJ NWA/OGRUDEK NY

shis and Hokusais may seem hardly worth the bother. But they, too, have probably appreciated.

Family heirlooms—antique furniture, jewelry, silver, china—handed down from generation to generation can easily be taken for granted. Sometimes people have no idea of their value until they see comparable pieces in a museum, antique shop or auction gallery. Not knowing their value creates risk, because the owners won't have adequate protection against loss.

Protection begins with documentation. Make a list of what you have and describe each item, including such details as the maker, the date of manufacture and date of purchase, if available, and attaching to your list sales receipts or other documents that authenticate an item. This list should then be kept somewhere safe outside the home. You may also want to photograph or videotape your possessions. Again, all photographs or videotapes should be stored safely outside the home in case of fire, flooding or other mishap.

**Silver prices rose dramatically in the early 1980s, followed by a plunge. Even so, contemporary silver flatware has gone up in price steadily over the years. Silver, as well as your entire "collection," should be covered by a separate rider which offers greater protection in the event of loss, damage or theft.**



BRELLE GALLERIES N.

**Your home is probably your most valuable asset. If you have owned it for a long time, make sure that you are insuring it for its current replacement value, not that of five or ten years ago. Most reputable insurance companies include an annual inflation increase in their homeowners coverage that is tied to the U.S. Government construction cost index. Replacement-cost appraisals are a good idea, especially for older or unique homes.**



COTTER AND KROBOTH F. RITTER/JOAN KRAMER AND ASSOCIATES NY

**A Proper Appraisal** If you have not had your property evaluated recently, there are several routes to finding a qualified appraiser. Museums and university art history departments are excellent sources of referrals. Some auction galleries have appraisal subsidiaries (often the fee is refunded if you decide to consign the piece to auction within three months); other auction houses will recommend competent appraisers.

One of the best sources is the Appraisers Association of America, headquartered in New York City. Members must have been appraisers for at least five years, pass certain rigorous tests in various categories of art and antiques, jewelry and silver, and demonstrate competence by submitting three test appraisals in each subject area for which they want to be listed as experts. A background in practical or academic fine arts is also desirable.

The appraisal must be performed in person. "Beware of new appraising services which offer to perform the appraisal by computer," warns Victor Wiener, executive director of the Appraisers Association of America. "Such services are useless because they depend on the client's description, which may not always be accurate, and because such appraisals cannot assess the condition of the pieces—a critical factor in determining their value.

Appraisal documents should be complete. To see what should be covered, look in the catalogue of a reputable auction house for a description of a piece similar to yours. The written appraisal should state what the object is, what it is made of, when it was made, who made it (if it is a signed piece), its dimensions, decorative elements, condition—any scratches, cracks, dents, loose or missing parts, repairs, restoration work, etc.—and, of course, its current value.

As you would expect, competent appraisals do not come cheap. Except for appraisers of jewelry and *objets de vertu*, who usually charge a per-piece fee, most appraisers work on an hourly basis or charge a flat fee, depending on the scope of the project. Avoid appraisers who charge on a percentage basis; it's an open invitation to inflate appraised values.

**Unusual pieces often require a specialist to appraise them. While you would rarely encounter something like this Incan gold statuette outside a museum, other pre-Columbian artifacts do find their way into private collections. Museums, university art departments and auction houses are good sources for referrals to appraisal experts.**





CHRISTIE'S NEW YORK

**Few people know the current value of furniture that has been passed down in their family from generation to generation. The value of American furniture, like this Queen Anne chest, has steadily increased. A single piece can be worth over $82,000. Heirlooms should be reappraised regularly so that they can be protected adequately.**

**Protecting Your Assets** After your valuables have been documented and evaluated, the next step is protecting them. An independent insurance agent may best suit your needs because he or she carries insurance products of several reputable companies, rather than just one. "Independent agents are successful, self-employed business people who answer to their clients first, not to an insurance company," says Joe L. Stinnette, Jr., chairman and chief executive officer of Crum and Forster Personal Insurance, a major insurance organization that specializes in protecting the assets of affluent Americans. "Compared to agents who represent only one company, an independent agent is in a better position to provide coverage and claim services tailored precisely to the needs of the affluent."

The relationship between carrier and independent agent is not unlike a successful marriage, based on mutual respect and understanding of each other's goals; so when an independent agent speaks in behalf of his client, the carrier listens. It's no surprise; reputable carriers will work only with independent agents who have a track record of successful sales and service.

Most welcome to collectors is the personalized service independent agents provide. Because collectors tend to be busy, successful people themselves, they want to rely on experts to manage—with minimum fuss and maximum efficiency—the important matters they don't have time for.

Says Michael E. Wiederlight, president of The Insurance Exchange, in Stamford, Connecticut, which represents ten insurance carriers, "We sit down with our clients at least once a year and discuss areas in which coverage needs to be increased or decreased. Once, in asking what purchases had been made recently, we discovered that one of our clients had bought twenty-five-thousand-dollar diamond earrings for his wife and had forgotten to have them added to his jewelry policy. If they had been lost or stolen before they were covered, he would have had to swallow a twenty-five-thousand-dollar loss."

An independent agent may also make specific recommendations on security systems and devices to protect your home and property. For example, people whose art collection is primarily



WILLIAM DOYLE GALLERIES, NY

**Fashions—and prices—in painting change. American Impressionist painting has seen a recent boom. This landscape by William Merritt Chase has nearly tripled in value over the past 10 years, selling at auction in 1984 for $350,000. That's why reappraising fine paintings every few years is a good idea. As a security measure, consider installing a separate alarm system for your paintings.**

**The sentimental value we attach to our jewelry makes these most personal of possessions irreplaceable. Your most valuable pieces are best kept in a safe-deposit box.**

**If you wear certain pieces nearly every day, a safe installed in your home affords greater convenience.**



BRAELLE GALLERIES, NJ

in the library and bedrooms can design a security system with alarms in any combination of rooms. That way, if they are going out for the evening, their children can have the run of the rest of the house while the collection is under electronic surveillance.

Perhaps most important of all is the pinpoint accuracy of customized coverage. You should pay neither more nor less than is necessary, and nothing you own should be overlooked.

Says Sandi Davis, personal accounts manager of Corroon & Black/Ellis, Crotty, Powers, in Dallas, "A client with a two-million-dollar house can own five million dollars' worth of jewelry or paintings. Some homes have cabañas, guest houses, tennis courts, pools, stables—all of which need individualized policies. We let our clients know, too, when they should adjust their coverage. For example, recent record Fabergé prices at auction and the death of Marc Chagall both increased the value of our clients' collections enough to warrant new expert appraisals and increased coverage."

While most of us don't have jewelry by Fabergé, the things we prize are just as dear to us. "A thing of beauty is a joy forever"—as long as we have it to enjoy. ■

# PETER QUENNELL

## The Perfumed Princess



DERRY MOORE

An 18th-century portrait by Father Giuseppe Castiglione, court painter to the Chinese emperor Ch'ien Lung, depicts the emperor's favorite, Hsiang Fei. Brought to the court as a prisoner of war, she captivated the monarch with her beauty.

CROSSING THE Yellow Sea from Japan to northern China, a journey that I made more than half a century ago, seemed, after all the problems of professorship at a Japanese government university, a gloriously enlivening experience. I arrived in March. The sky was a crystalline blue; the deep maize crop, six feet tall in summer, had not yet begun to flood the fields; and the whole austere landscape, vast and bare and tawny brown, recalled one of those views of the Roman *campagna* that the youthful Corot loved to paint.

Even stranger, and equally impressive, was the first sight of my destination. Peking, I am told, has now been utterly transformed, but at that far-off period its lofty gate-towers and double circuit of ramparts still closely resembled those of a medieval city. Only the Imperial Palace is said to have survived the years, and whereas in 1931 grass shimmered on its polychrome roofs and many of its huge pavilions were sealed up, it has become, I hear, a national monument around which talkative guides circulate every day.

I visited the Imperial Palace one windy morning. I remember huge deserted courtyards, an empty marble-lined canal traversed by humpbacked marble bridges, and the massive substructures—colored a dull red—that supported each pavilion. In a distant corner of the palace I came upon a small stone-vaulted bath that had been built by the eighteenth-century emperor Ch'ien Lung for his beloved favorite, Hsiang Fei, called "the Perfumed Princess" and sometimes listed in palace records as "the Model Beauty."

Ch'ien Lung had commanded his court artist, the Italian Jesuit Father

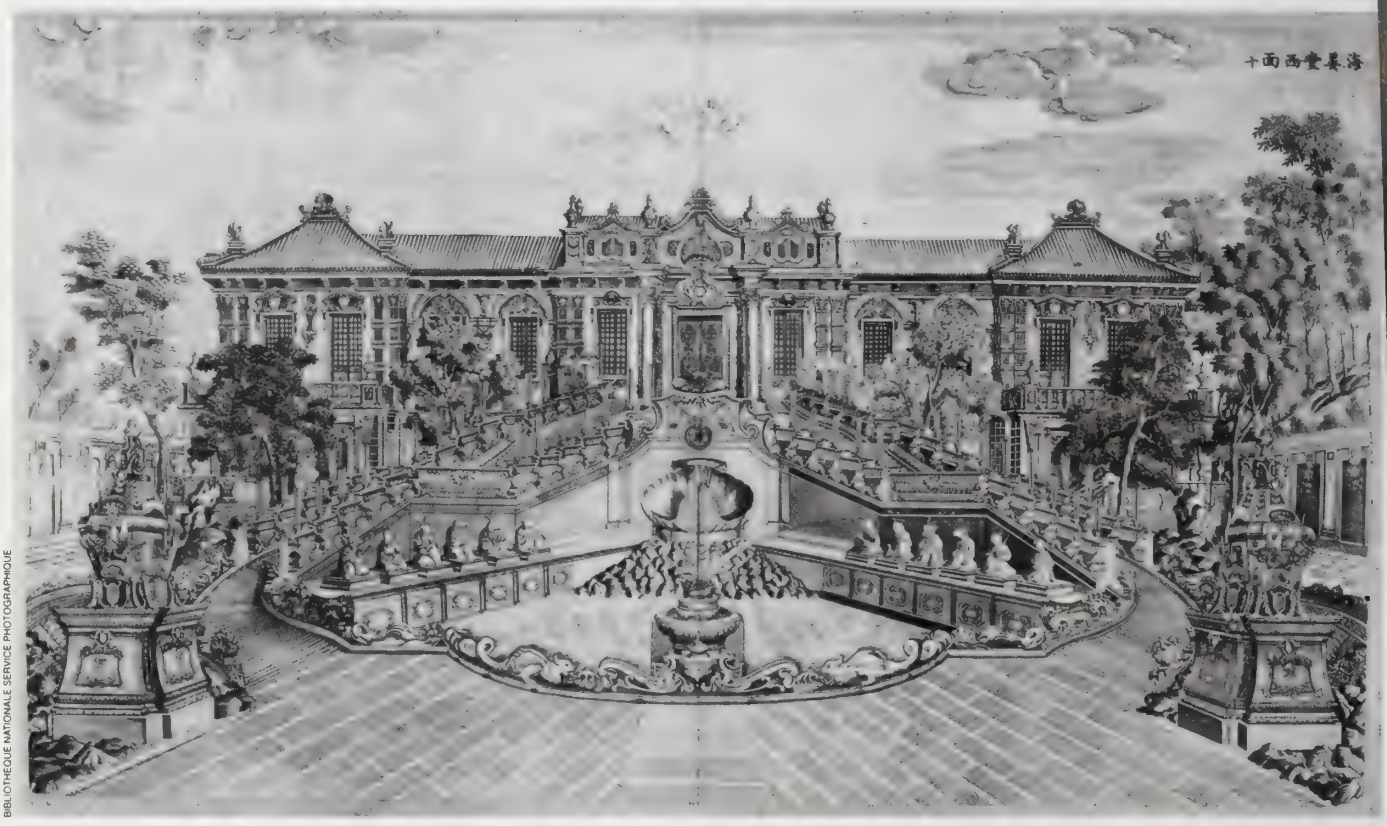
*continued on page 24*

# KIRK-BRUMMEL

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The Perfumed Princess
*continued from page 22*



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Commissioned by Ch'ien Lung to design a summer palace "in the manner of the European barbarians," Castiglione created his masterpiece, the Garden of Perfect Clarity. At the heart of its many pavilions was the Palace of the Calm Sea, inspired by Versailles.

Giuseppe Castiglione, to paint her likeness in both Eastern and Western styles. One painting, on silk, represents her as a European gardening-girl, wearing a feathered hat and an elaborately girdled robe. Her right hand touches a flower-filled basket; against her left shoulder rests a delicate garden hoe; and the faint smile she turns toward the artist is certainly captivating but not at all Chinese.

For the other, Castiglione used a canvas and oils, and chose an unexpected costume for his model. Hsiang Fei is displayed as the classical war goddess Bellona, equipped with a shining breastplate and a scarlet-plumed helmet. Here the painter seems to have aimed at a more realistic likeness, for her slanting eyes and broad cheekbones are unmistakably Mongolian. Perhaps the martial gear she exhibits was inspired by tales of Hsiang Fei's youth. Far from being a true Chinese girl, she was a native of Muslim Turkestan whose husband, the warlike governor of Yarkand, had rebelled against the emperor and subsequently died in battle.

Brought to Peking as a valuable prisoner of war, she quickly fascinated Ch'ien Lung, no doubt because she had an exotic grace that distinguished her from his eleven chief concubines. But she was homesick, and when she showed signs of resisting his advances, Ch'ien Lung went to enormous trouble to arouse her ardor and allay her fears.

At his new summer palace, Yuan-ming-yuan, he constructed an annex for her special delectation that held Western furniture and expensive objects of virtu, so that should she feel so inclined, she could play the part of a fashionable European lady.

The palace itself must have been Castiglione's masterpiece, combining the elegances and luxuries of East and West. It was hung with Gobelins tapestries and Parisian pier glasses, and well stocked with ingenious foreign toys—jeweled birds that sang and waved their wings, and a multitude of musical clocks that played European tunes as they struck the hour. But all this vanished during the Opium War, when the palace was pillaged and burned in the late 1850s.

In its day, however, the palace embraced a labyrinth of separate pavilions, all bearing some euphonious title, and the Yuan-ying-kuan, or "View of the Distant Lake," pavilion was given to Hsiang Fei. There she spent her days amid the furniture and bibelots the emperor had imported. Some thirty years after I had left Peking, I came face to face in London with a large silk painting that illustrates the curious life she led. As it has now passed into a collection I know well, I have seen it often.

It is an enchanting, constantly interesting work, and its representation of the Perfumed Princess at home

*continued on page 26*



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The Perfumed Princess
*continued from page 24*

appears to be entirely accurate. The season in the painting is, I suppose, midwinter—northern Chinese winters are frequently very cold indeed—and the Perfumed Princess sits on a big embroidered chair beside a decorative metal brazier, while her dog and cat spar on the floor.

Both of the favorite's attendants are dressed as European maids. Hsiang Fei, as she glances down at one of them, looks imperious and proud. Here she is essentially the Model Beauty, and the decorations of her crowded apartment—the French boiserie, the miniature landscape framed above the door, the delicate crystal vase containing white flowers—indicate her patrician sense of style. Her clothes, too, are superlatively elegant. Over a diaphanous skirt she has assumed a scarlet pelisse and a blue-velvet hood. Her hands are plunged in a luxurious muff, onto which she has pinned a large golden brooch in the shape of a bow. The artist has given her face a charm that is neither distinctly Oriental nor definitely Occidental, though the highlight that picks out the tip of her nose is a touch that no Chinese painter would have ever dared to add, while her expression is far more indicative of her feelings than he would have thought it proper to suggest.

She was not a happy woman. Despite the flattering attentions she received and the splendors that surrounded her, she was always a widow and a captive, loved by an emperor she could not love. Thus she remained for nearly two years, until Ch'ien Lung's mother, the Empress Dowager, a stern old-fashioned matriarch, noticed her son's despair. Learning that however much he hankered after his prisoner, he refused to use force to gain her favors, she entered the favorite's pavilion one day and informed her that if she refused to become an imperial concubine, she had better choose death. Hsiang Fei agreed, and was led away to a remote quarter of the Imperial Palace, where she immediately hanged herself. □

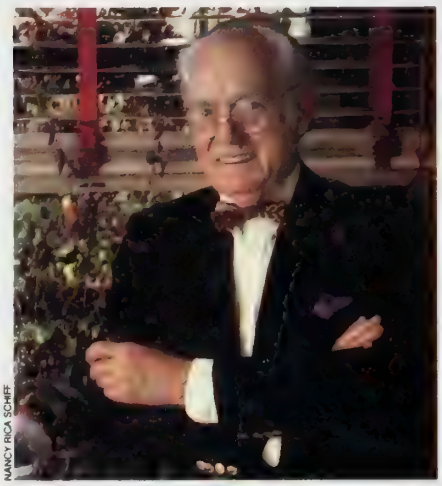
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## Art for Our Sake



NANCY RICA SCHIFF

WE, MEANING YOU and I, bought a painting several months ago for $4,070,000, a portrait of a young man with a large geranium plant. It was painted by the young man's older brother, Rembrandt Peale, 185 years ago, and it has aged gracefully. The geranium is there because the younger Peale, whose first name was Rubens, is said by legend to have planted the seeds for it, and it was the first geranium grown in America. The National Gallery of Art in Washington, D.C. bought the picture for us, and is going to see that it is taken care of and that it will be there for us to look at whenever we please.

I am delighted that it now belongs to us rather than hanging over someone's mantel. It had been in private hands for years and only rarely could we see it when it was generously lent



©THE FRICK COLLECTION, NEW YORK

The majority of art collections in American museums are based on the judgment of collectors who, says Russell Lynes, "were gambling on the quality of their perceptions and the sureness of their taste." ABOVE: Henry Clay Frick's former mansion in New York includes the Fragonard Room, which contains the artist's series of paintings *The Progress of Love*, displayed alongside fine examples of late-18th-century furniture and porcelain.

*continued on page 30*


I stand by my brandy. E&J.
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EXTRA
SMOOTH
E&J
BRANDY
80 Proof Brandy, E&J Distillers, Modesto, California. © 1981

Art for Our Sake
*continued from page 28*

to a museum, as its most recent owner, Mrs. Norman Woolworth, did in 1970 at the time of the Metropolitan Museum of Art's one hundredth birthday. I saw and enjoyed it then, but now I have a proprietary feeling about it. The National Gallery acquired it for us with funds from a $55 million kitty it calls the Patrons' Permanent Fund. When J. Carter Brown, the gallery's director, bought the painting at auction in New York and the auctioneer announced the new owner to hearty applause, Mr. Brown stood up and said, "Any donations?" This was, I assume, greeted with friendly laughter.

In one remote way or another we all chipped in for this picture, partly through the taxes we pay, a tiny proportion of which goes to the support of the arts, a great deal more through the taxes we do not pay—because donations to educational institutions, including museums, to an important extent are tax-deductible. The American system of patronizing the arts is, I guess, the most complex, subtle and, I contest, the most successful of any nation's in the world. It is certainly the most democratic. It is, therefore, worth taking a look at briefly by way of explaining how we bought the painting of the young man and his geranium, and at some reasons why the arts always seem to be on the brink of bankruptcy but never seem to go broke. (Do I hear catcalls from the balcony?)

We are all art patrons whether we like it or not. I like it, and what is more I take it for granted, as I believe most of us do, though some people do so grudgingly, some indifferently and some with great enthusiasm. Our particular form of indirect art patronage goes back to 1917 and the First World War, when a provision for deducting a share of charitable donations in computing income taxes was written into law. Personal income tax was a new thing then; compared with today's taxes it was peanuts and, furthermore, almost anyone who could read could understand it. Some wise senators foresaw that this new, unpopular tax, prompted by the costs of war, would encourage those who were accustomed to contributing to hospitals, colleges and other such institutions to reduce their donations on the principle that "charity begins at home." So, to oversimplify a complex story, the invitation to be a patron of culture was offered to every taxpayer and it has remained so. If it



THE PUTNAM FOUNDATION/TIMKEN ART GALLERY, SAN DIEGO



HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN INSTITUTION

ABOVE LEFT: The Timken Art Gallery in San Diego is the permanent home for the many works acquired by the sisters Irene, Anne and Amy Putnam, who bought paintings by a variety of masters, among them Corot's *View of Volterra*, 1838. ABOVE RIGHT: *Lunar Landscape*, circa 1944, by Isamu Noguchi, epitomizes Joseph H. Hirshhorn s interest in sculpture and American painting; his collection has its own museum in Washington, D.C.

*continued on page 34*

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## Princess Cruises to China and the Orient.

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Art for Our Sake
*continued from page 30*

were not so, the National Gallery almost surely would not have its kitty to buy the portrait of Rembrandt Peale's brother, and most orchestras and opera, dance and theater companies would be silent.

Government funds to support the arts come today from the public sector; what we give as individuals, businesses or foundations comes from the private sector. Where the arts are concerned neither sector, as far as I know, had a name until the federal government got involved with the establishment of the National Foundation for the Arts and Humanities in 1965. (Before this a few states and cities had already set up their own arts councils.) We think of the public sector as *them* and of the private sector as *us*, and we are right. We contribute vastly more in direct support than they do, and we do so as our interests and impulses guide us and, in some cases, as the Internal Revenue Service inspires us.

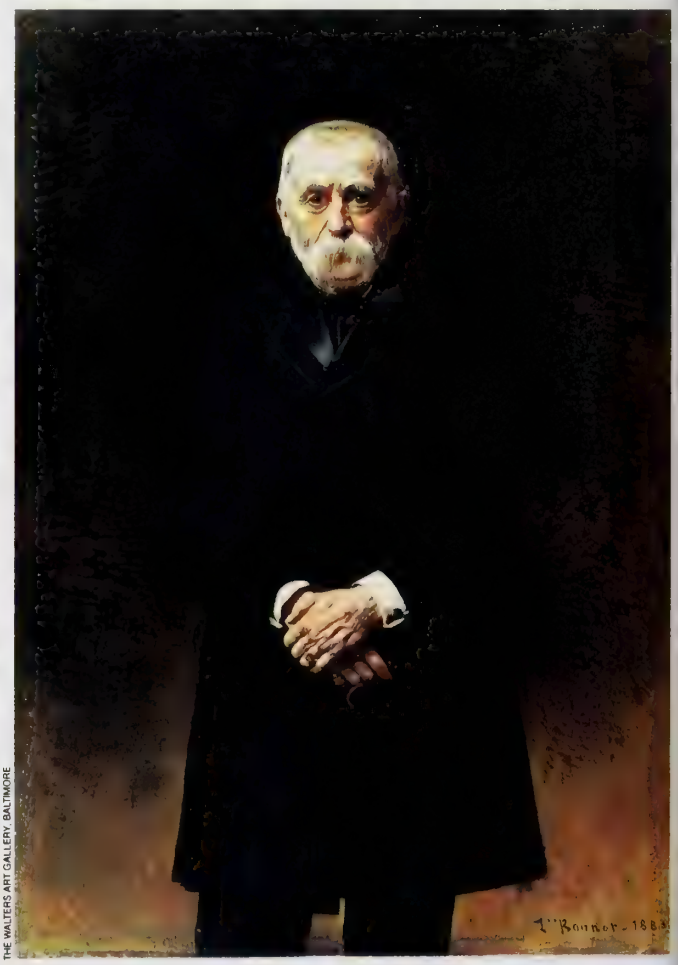
**They were art lovers, not art flirts, as so many who call themselves collectors are today.**

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ABOVE LEFT: Goya's *Majas on a Balcony*, circa 1812, was one of hundreds of masterpieces bequeathed in 1929 to the Metropolitan Museum of Art by Mrs. Henry O. Havemeyer in memory of her husband. ABOVE RIGHT: William T. Walters, whose portrait was painted by Bonnat, started his collection on a trip to Europe during the Civil War; his son, Henry, added to the works, which are now housed in the Walters Art Gallery in Baltimore.

*continued on page 37*

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# Alternate States

## *Country and City Addresses of Michael and Phyllis Steiner*

TEXT BY ANTHONY HADEN-GUEST
PHOTOGRAPHY BY PETER VITALE

THE MANHATTAN STUDIO of the sculptor Michael Steiner is on lower Broadway, which is to say it is downtown but some distance from the febrile artists' colonies of SoHo, TriBeCa and the Lower East Side.

This was both intended and appropriate. This is a time in which the tenth muse, Publicity, seems at least as potent as her sisters and a world in which every season spawns a new cluster of art stars. But it is a time and a world into which Michael Steiner, a burly forty-one-year-old whose manner is expansive though anything but ingratiating, makes it quite plain he has no interest in fitting.

"You have to know what you want," he says. "There is a certain pleasure in being able to refuse, to say, 'Don't ask me—I won't *do* that!' I've been lucky enough to have collectors who don't just buy the latest fashionable name."

Michael Steiner's primary media are cast bronze and steel, and he produces eight or nine pieces annually. "But soon I'll be doing more," he says. "For the last year or so, I've been welding the metal directly." He is now working mostly in the studio of his country house, which he and his

When not at their Manhattan loft, sculptor Michael Steiner and his wife, Phyllis, enjoy the tranquillity of the Connecticut countryside. ABOVE: "Our house is a partnership in terms of taste," says Steiner of the renovated 1840s residence. It is one of nine buildings on the thirty-acre property, referred to as "the village" by the owners. OPPOSITE: From the entrance hall, the front door opens onto towering trees and thick vegetation characteristic of the terrain. "We can't see any other houses from here," says Steiner. "It's a lovely place to live."





ABOVE: Beyond the dining room doorway is a self-portrait by American artist Arnold Friedman, painted in the 1920s. Bare floors and Canadian country furniture underscore the room's simplicity. The trestle table holds an arrangement of wild flowers gathered from the surrounding meadows.

OPPOSITE: "The dining room is the oldest part of the house," says Steiner. Above the unusual fireplace, which has a beehive oven to the left, is a Kenneth Noland monotype. The Canadian stepback cupboard shows its original paint; chairs feature traditional gut seats. The chandelier is Shaker.







wife, Phyllis, bought nearly two years ago. This house is actually a cluster of nine buildings on thirty acres in the undulant country outside Litchfield, Connecticut. Most of the buildings date from the mid-1800s—the oldest being the caretaker's cottage—but the style is that of a harmonious and unpretentious Colonial farmhouse.

Steiner keeps about a dozen pieces in the Broadway loft. Most of them stand in a large room with bare, well-polished wood floors and white-painted walls, in the corners of which are heating pipes, also painted white. Which is to say the place has the rich-poor aspect of the downtown art world, a rigor that caresses, a look of being lapped in light.

The pieces have the appearance of sinewy completed gestures, of controlled risk, and they seem a far cry from those "rude" pieces—in almost any sense of the word—so prevalent nowadays. Nor can they be pigeonholed with the salon abstractionists of the corporate culture, whose products tend to look as if, properly reduced, they would make splendid paperweights or cuff links.

The temptation to read something—something extra, something allusive—into this work is tough to

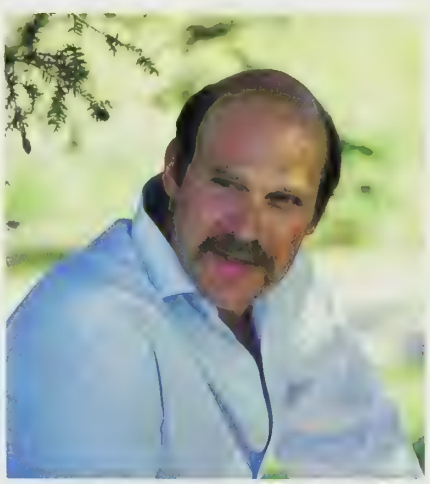
ABOVE: Overlooking the lawn is a flagstone terrace added by the previous owners, which serves for summertime dining and entertaining. At left is a cast bronze work by Michael Steiner. LEFT: Called "the dollhouse," the one-room cottage is used as a study by Phyllis Steiner, a psychoanalyst.

control, nor does Steiner do much to warn people off, what with giving the pieces such opaque, evocative titles as *Queen of the Fishes, Tycho at Noon* and, more recently, *Moongarden, Creon* and *Kallisto.*

Actually, though, this is a subject upon which Steiner can wax pretty vehement. "My wife is constantly grilling me. 'Do you have an image here? Do you have an image there?' " Phyllis Steiner is a psychoanalyst, which gives the questions a bit of an edge. The artist indicates a piece, a corrugated ripple, and says, "Some people will see a *grasshopper.* It's a creature, it's moving—it's got legs!"

So no such imagery figures in the making of the works?

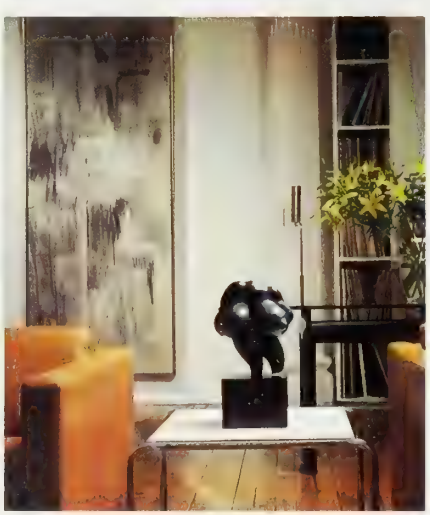
"No!" Michael Steiner says. He is





TOP: Dense forest and rolling hills shelter "the village." Among its structures are, from left: main house, "dollhouse," greenhouse, woodshed, woodworking shop, caretaker's cottage and Steiner's sculpture studio, formerly a barn. ABOVE LEFT: "It is magical country," Michael Steiner says. ABOVE RIGHT: A covered well furthers the pastoral mood.

## *Manhattan*



an outspoken man, and it comes out like a painful roar. "I want to make pure abstract art. That is the only art I care to make."

Michael Steiner comes from a New York City family with no background in art—"My father was a haberdasher"—but went to a high school that specialized in the arts and became a working artist as soon as he graduated. "It was the only thing I could do," he says. His first studio was on Bleecker Street. Later he was to work on the Bowery, Broadway, Broome and then back to Broadway. Making a living was never a problem. "I have always been able to sell my work," he says.

Michael Steiner may not be a hungry artist, but he is a consumingly ambitious one. "I started out making Minimalist art when Minimalism was in its heyday," he says. A 1966 one-man show was at the Dwan Gallery. "I liked what I made, and I

ABOVE: The living room of the Steiners' Manhattan loft showcases their collection of 20th-century art and furniture. A Larry Poons canvas fills one wall; to the left, a painting by Jack Bush. The large cast bronze by Michael Steiner is titled *The Forest*. He also designed the wood and terra-cotta table, on which his cast silver sculpture rests. The foreground pedestal holds a 1909 bronze by Maillol, *La Petite Flora*; on the far pedestal is Rodin's *The Age of Bronze*. Alvar Aalto designed the cantilevered chair with webbed seat; the plywood dining chair and classic lounge chair and ottoman are by Charles Eames. LEFT: A Marcel Breuer table holds Gaston Lachaise's 1929 *Torso*; Le Corbusier created the glass-topped table. The Jules Olitski painting dates from 1975.

liked a lot of art the others made, but I realized that these were Madison Avenue–minded guys who wanted a slice of the art-economy pie. But the best of them, when all is said and done, will only be a comma in contemporary art history."

Michael Steiner, who had no intention of being mired in commadom, moved onward from Minimalism and has been hewing his solitary way as a pure abstractionist ever since. Or not that solitary, actually. "I'm an art snob," he says. "There are just a few artists I care about." Some are represented in the Broadway loft in what is, for a contemporary artist, a sizable collection of other artists' works.

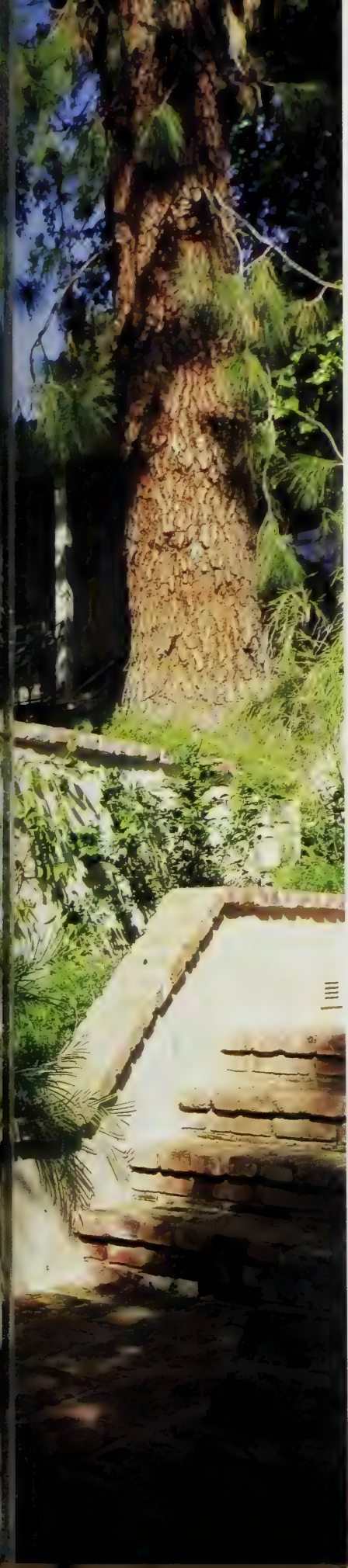
Or perhaps "assembly" would be a

*continued on page 141*



TOP: "We always love coming back to Manhattan," says Michael Steiner, whose loft also accommodates a spacious white-walled studio. On display, from left, are four of the sculptor's 1985 works: *The Head, Moongarden, Creon* and *Kallisto.* ABOVE: Another part of the studio contains a standing bronze and, from left, three works on pedestals: *The Fan, Fan Two* and *Lake.* Steiner's only complaint is the room's "incessantly ringing telephone," a disadvantage he eliminated in his Connecticut work space.





# ARCHITECTURAL DIGEST VISITS:
# Jane Seymour

INTERIOR DESIGN BY JONATHAN BARNETT AND JON MANDL
TEXT BY ED SPIEGEL
PHOTOGRAPHY BY MARY E. NICHOLS



Romance plays an important role in actress Jane Seymour's life, so it is not surprising that when she and her husband, David Flynn, decided to enlarge their Los Angeles home, they chose the country style that had captivated them on their honeymoon in the south of France. LEFT: Surrounded by pine trees and ferns, the house has French doors throughout that open onto terraces. ABOVE: An alcove at one end of the living room offers a sunny spot for the actress to relax in. Carved wooden elephants serve as tables. Chair from Kreiss Imports.



WHEN THEY FIRST bought the house in Los Angeles it was little more than a charming cottage nestled in the foothills above Sunset Boulevard. But to Jane Seymour and her husband, David Flynn, both the home and its setting were ideal. "In the hills you feel you're a little above everything you're not sure about," says the British-born actress.

Before they moved in, however, Jane Seymour was offered a role on Broadway, and David Flynn had to make the transition on his own. He realized immediately that the house was too small, "and we couldn't shrink like Alice in Wonderland to make it right. But an attraction to a house is a curious thing," he continues. "Like a feeling for a work of art, it can be very special." So he sat down and started to work on preliminary sketches for enlarging the house that they were determined to keep.

That was six years ago. Today the house is almost three times its original size. The architecture is based on David Flynn's designs, the interiors are a collaboration between the couple, and all of it has been aided and abetted by designers Jonathan Barnett and Jon Mandl. "When we started work we just suggested some modifications to David's design and refined his ideas," says Mandl. Adds Barnett, "We walked into a shell they

Designers Jonathan Barnett and Jon Mandl blended light-toned fabrics with bleached woods for an informal atmosphere in the high-ceilinged living room. Ample sofas and armchairs are covered in Stroheim and Romann fabric; travertine console table is from Kreiss Imports. In the tiled entrance hall beyond is Jules Olitski's painting *Beauty Moth*.



"The house says, 'Here is freedom, but within structure.' "—*Jane Seymour*



had created and dressed it for them."

What emerged was a French country-style house that blends seamlessly with the original fifty-year-old cottage, to the point where "you can't tell the difference between the old and the new," Mandl says. "We went back to the old house to carry out new moldings, matched ceiling heights and made the walls a little gutsier."

French doors open onto terraces, a hillside garden landscaped with pine trees and ferns, and vistas of the distant hills. High hedges conceal the house from the street, and light streams in unimpeded. "When we shut the gate," says David Flynn, "we shut everything out. The house becomes a world unto itself." It is a refuge, a retreat from the couple's busy schedules. And although they also own a large manor house in England, this is their primary residence.

Lately Jane Seymour's time is balanced between raising her one-year-old son, Sean, and her four-year-old daughter, Katie; filming *War and Remembrance*, the sequel to *The Winds of War*; and awaiting the October publication of her book, *Jane Seymour's Guide to Romantic Living*. "It's about how to keep romance in your life," she explains. "This house, for example, is very romantic. It has the romance of California, of the sun, and it's slightly dreamy. There's something slightly fantastic about it."

David Flynn is a business manager for entertainment-industry clients,

For the couple's screening room/library, the designers evoked a different mood. BELOW: "Jane and David wanted a room reminiscent of their English manor house," says Barnett. The style is of a traditional English men's club, with floor-to-ceiling paneling and bookshelves. OPPOSITE: A recessed bar was designed to be used without disturbing a screening.







OPPOSITE: A niche in the stairwell, which descends from the entrance hall to the screening room and guest suites, holds an overscale replica of a pre-Columbian figure. ABOVE: "Jane and David requested a private oasis away from the rest of the house," says Mandl of the couple's master bedroom. Restrained furnishings and neutral fabrics, by Stroheim and Romann, continue the home's Mediterranean theme. In the adjoining atrium are commodious banquettes designed by David Flynn.

including his wife, and is a partner in a real-estate development company. This is the third house he has designed and the one of which he is proudest, but he credits Barnett and Mandl's contributions. "We chose designers rather than architects because we felt that we could get our own ideas across better and still gain the benefit of feedback," Flynn says.

"Both David and I were too busy to see the house through to the last detail," says Jane Seymour. "So it was good to visit showrooms with Jonathan and Jon to show them what our tastes were. I was fond of carved stone, pastels, natural fibers and light wood. They took it from there, and their influence is in every room."

Highly pleased with the results of the collaboration, David Flynn and Jane Seymour still view the house as an expression of their own personalities. "I think this house says that life shouldn't be contained in little boxes," he says. "It's a very open house that integrates the outside and inside and, I hope, expresses an openness in our lives." Adds Jane Seymour, "One room flows into another, but there are very definite lines. I think the house says, 'Here is freedom, but within structure.' "□



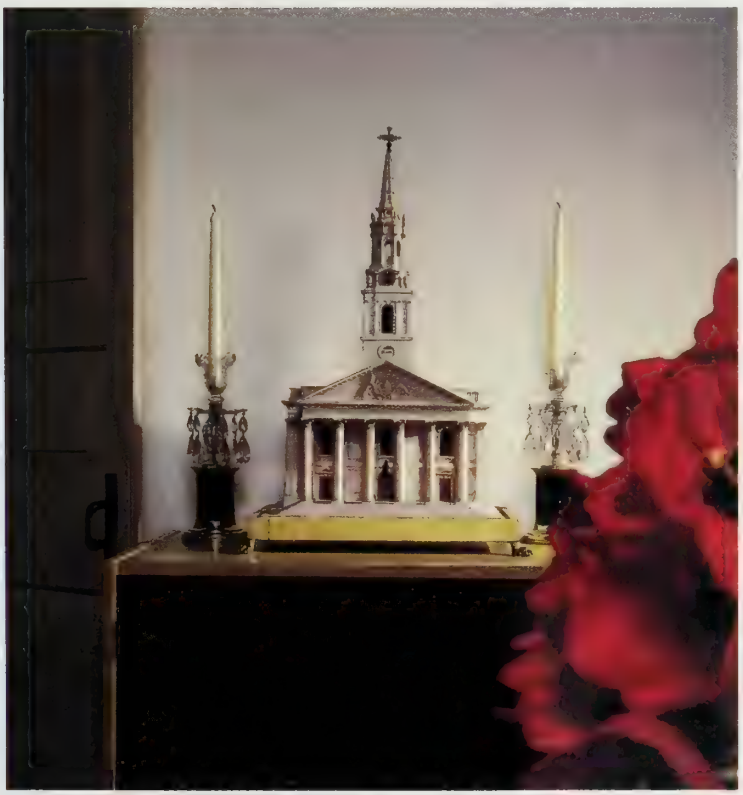
# Creole Cottage in New Orleans



IF THE URBANE GHOST of Antoine Xavier Bernard Phillippe de Marigny de Mandeville ever revisits his former haunts in the Faubourg Marigny in New Orleans, he will certainly linger at the cottage of Arthur and Mary Davis. Despite the many changes in the historic neighborhood, the façade of this charming house has scarcely been altered in more than a century and a half.

It was in 1807 that Catherine Dusuau, a free woman of color, bought the lot from the aristocratic young Bernard de Marigny. Scion of a distinguished French family and son of one of the wealthiest men in New Orleans, de Marigny inherited the property from his father and began subdividing it when newcomers to the city were overflowing the old quarter. He disposed of many lots to his relatives, friends and, according to the gossips, his favorite ladies. The new suburb was emphatically Creole, accommodating free men and women of color as well as white families with French backgrounds. The whimsical names de Marigny gave to the streets constitute a sort of biography. One he called rue d'Amour, perhaps because lovemaking was his favorite pastime. Another, rue de Craps, was named for the game of chance that this inveterate gambler popularized in Creole society and that was partly responsible for the diminution of his fortunes. The New Orleans writer

LEFT: Silhouetted against the evening sky, an early-19th-century Creole cottage opens three sets of French doors to a courtyard. New Orleans architect Arthur Q. Davis began renovating the historic property in 1969, making it his home four years later. BELOW: An original 1836 paper model of James Gibbs's St. Martin-in-the-Fields is in the Davis living room. The English luster candlesticks are 19th century.



*An Architect's Faubourg Marigny Revival*

TEXT BY WILLIAM N. BANKS
PHOTOGRAPHY BY JOHN ROGERS

Harnett Kane dubbed the cottage de Marigny's "casino."

The cottage itself was built in the first quarter of the nineteenth century by Jean-Louis Dolliole, a respected builder and entrepreneur who acquired the property from his mother-in-law, Madame Dusuau. The walls are brick between posts covered with stucco, and the hipped roof with canted eaves is shingled with small flat tiles. Structurally the cottage belongs to a building type common among the Creole population in early-nineteenth-century New Orleans. Similar one-story urban dwellings had been built in Europe for centuries; art historian Jessie Poesch has identified an almost exact prototype among the drawings of the sixteenth-century Italian architect Sebastiano Serlio. What makes the Davis cottage unique is its odd configuration. Because it conforms to a sharp bend in the street, it is wedge-shaped at one end, like the prow of a ship, and the roof has five hips instead of the usual four. Its eccentricity gives it a special charm.

The title to the cottage changed hands a number of times after Dolliole sold it in 1858. In 1940 a local artist and architect, Lewis Clapp, bought it and lived there until he died in 1967. Clapp bequeathed the cottage to a colleague, Arthur Q. Davis, who had befriended him in his old age. At the time the Davises were living in a rambling suburban house,



OPPOSITE: Part of the addition Davis made, the study has walls of glass and 1850s handmade brick. Inside, a collection of Indian miniatures and a lacquered Mexican chest. RIGHT: The living room features a fireplace, beamed ceilings and the original paneled doors. BELOW: Arthur Q. Davis is president of DMJM/Curtis and Davis.

FOLLOWING PAGES: A broad set of wooden stairs leads from the courtyard to the master bedroom. Davis sheathed the bedroom addition in weathered cypress boards salvaged from 1840s plantation cabins and used wood shutters for privacy. "Each bedroom is conceived as a separate cottage constructed in the plantation tradition," he says.





designed by Davis in a contemporary style, and it was several years before he managed to persuade his wife to move into the cottage in the Faubourg Marigny. "Now," Davis says wryly, "she wouldn't hear of living anywhere else."

Arthur Davis grew up in New Orleans, and after graduating from Tulane University received a master's degree in architecture from Harvard, when Walter Gropius was chairman of the department, Marcel Breuer was a teacher and I. M. Pei a fellow student. Davis has designed banks in Baton Rouge and Athens, hospitals in Little Rock, Nashville and Berlin, and hotels in San Francisco, London and Munich, as well as a cultural center in Saudi Arabia and the Superdome in New Orleans.

Of his own architectural preferences Arthur Davis says, "I don't like buildings that are merely stylish. A good building will not only satisfy a client's immediate needs but will enhance the locale for ages to come." When he set about restoring and enlarging his own house, his principal concern was the architectural integrity of the historic structure. In 1976, when he built an addition to contain bedrooms and a library, he sheathed the walls with weathered cypress boards from the slave cabins of nearby San Francisco Plantation, and the wing is so unobtrusive it almost disappears from view.

If the exterior of the cottage is modest and rather stark, the interior is a revelation. Like Ali Baba, the visitor

*continued on page 143*







# An American Eye

## *Creative Collections in a Pennsylvania Farmhouse*

TEXT BY MARION LAFFEY FOX
PHOTOGRAPHY BY PETER VITALE

TUCKED AWAY ON a secluded estate in the Pennsylvania countryside, the whitewashed farmhouse bespeaks tranquillity. The interiors, however, have more to do with surprise. Filled with antiques, the rooms could easily be part of a museum collection of Americana—or even the toy-laden set of *The Nutcracker*.

Within each space, toys, whirligigs and colorful fracturs presume an extended kinship with one another, forming a comfortable liaison with the grander tables, clocks, signed chairs and other one-of-a-kind pieces. The house, built in 1934 by architect Edwin Brumbaugh, is a repository of Americana of such fine quality that its contents frequently appear in museum exhibits and antiques encyclopedias. But it is by no means a museum. Rather, it is the home of a couple whose lifetime of collecting is distilled in an appreciation of rare and amusing details.

Visitors, especially first-time ones, are struck with the impact of collections within collections. Says the wife, an interior designer, "Once we had the house furnished and decorated adequately, I became fascinated by funny things. These humorous objects eventually became the core of our sub-collections."

Among their treasures are a coterie of William Savery chairs; a "harvest



ABOVE LEFT: Built in 1934 of the local whitewashed stone, a Pennsylvania farmhouse is filled with a collection of antiques and American folk art that the owners have gathered over the past thirty years. LEFT: In a living room corner rests a mid-18th-century daybed. A 17th-century corner chair accompanies a circa 1765 double-bonnet secretary. OPPOSITE: A late Edward Hicks *Peaceable Kingdom* hangs over an 18th-century walnut dower chest with a wax inlay inscription. FOLLOWING PAGES: A Kazak rug complements the warm wood tones of the living room. Flanking the French doors are a tall case clock and a corner cupboard housing American blown glass and Leeds pottery found in Manheim, Pennsylvania.


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table" with an attendant circle of painted Windsor chairs; an array of Pennsylvania German fracturs; cupboards of redware and shelves of tole. Weather vanes, snakes, baskets, and countless whimsical objects are reflected in polished wood and looking glasses throughout the house.

Bold strokes outline the roosters, reindeer, horses and geometrics of 18th-and 19th-century hooked rugs. The pale yellow mane of a rocking horse contrasts with the bright, clear renderings of unicorns, fish, hearts and flowers so typical of Pennsylvania German naïve painting.

Although most of the furniture is documented and dated, and each fractur and watercolor encapsulated in protective framing, everything in the house is used. The rare Pennsylvania *schrank*, decorated with tulips and other flowers, holds gardening equipment and cans of tennis balls. A telephone is kept in a Connecticut slant-top child's desk. The painted country beds are warmed with early- to mid-19th-century handloomed woolen blankets and dressed in distinctive old hand-stitched quilts.

The owners of the house demand very little from their environment in the way of contemporary creature





ABOVE LEFT: The collectors consider their Pennsylvania German fracturs, or decorated documents, the most important of all their collections. A wall of 18th- and 19th-century fracturs exhibits what they appreciate most about the works: "The designs—flowers, animals, hearts, people—reflect the artists' love of life as well as their sense of symmetry." At right is a folk-art sculpture of a naval officer. ABOVE RIGHT: A mustard-painted Lancaster County glazed cupboard displays the owners' extensive collection of redware and slipware. The painted tin chandelier came from a church in Exeter, New Hampshire. OPPOSITE: Above the study door is a Bellamy-style eagle; a whirligig soldier, dressed in garb from the War of 1812, is paired with an unusual fractur with a similar character painted on it. In the hall is a circa 1840 mother-and-child portrait from New York State and an 18th-century painted dower chest.



comforts. There is not an overstuffed chair or sofa anywhere. The husband relaxes happily in a corner of the fractur-filled study in a dignified, flame-stitch-patterned William and Mary wing chair. (He delights in explaining that they found it in Exeter, New Hampshire during a class reunion, where they had to convince an obscure country dealer that they were serious buyers.) Her favorite, a rush-seated ladderback chair, reposes directly across the room in a nook with sweeping garden views.

The couple tease each other constantly. He's sentimental and personally attached to many objects in their collections. She's matter-of-fact about upgrading when she finds something better. "Almost everything has rotated," she says. "Sometimes when I'm on the road for my clients I say, 'One for you, one for me.'

"In the beginning we never *collected*," she continues. "We were just furnishing a house. We bought inexpensive Pennsylvania farmhouse furniture at auction. I had small children and couldn't travel very far. It was only when our two girls were in New England camps that we broadened our interests to include that part of the country. But," she adds, "I never forget that all my antiques were bought in the early years of our marriage—and, as my mother said, out of the roast-beef money."

With the exception of a few pieces to which she grudgingly admits emotional ties, she says she "could easily sell everything and start all over again. But," she points out, "there are *two* collectors in this house. My husband is a very methodical, careful collector who always wanted to own a William and Mary armchair, a Schimmel eagle, a Hicks painting and an Adam and Eve fractur. Now that he has them he is satisfied. But I think the creative process is much more interesting than the result. To me the chase is everything.

"People always ask whether we agree about our purchases. The answer is never. He had an elegant lifestyle growing up. I did not. I wanted to walk barefoot and have dogs. He did not. We each loved the house for different reasons, and the nice thing is we have achieved a happy balance."

Seasons influence what goes on here. In the short dark days of winter, when fires and refitted 18th-century lamps light the rooms, there is a hush within the house. The solid ticktocking of the Winchester-Whiting tall case clock sounds all the more commanding then. The wood looks warmer; the painted things, grainier. "Winter is antiquing time," she says, when her days are filled with city and country auctions as well as frequent forays into remote Pennsylvania counties to "hunt down a clue."

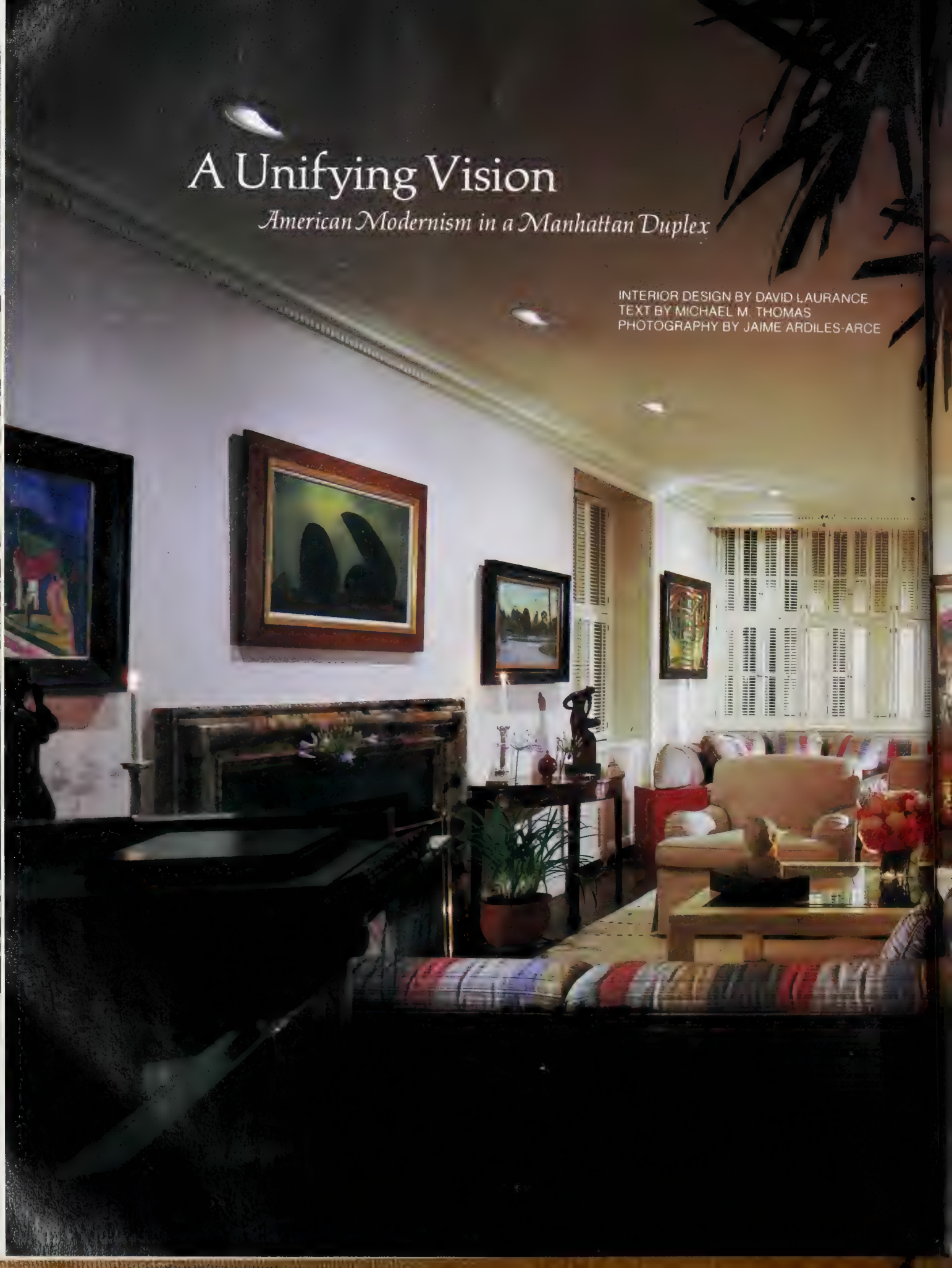
When spring and summer blow through the open windows and doors, she becomes "totally occupied with the vegetable and flower garden from the first warm day. There's real order in my garden, but I'm the only one who knows it. I need lots of cutting flowers and continuous bloom. But I don't like to take the best ones from the garden, because I want it to look a certain way."

If she laughs at herself for being "unbelievably picky," she also admits she wouldn't have it any other way. Friends, curators and fellow collectors who drift in and out of the home cannot help but feel a sense of order. More than that, they are always moved by the energy of ideas that direct the collections, as well as the generosity of owners so willing to share their finds. □



In a daughter's bedroom, the canopy of a 19th-century field bed echoes the architectural curves of door and ceiling. All of the fabric is 19th-century homespun from the Pennsylvania area. A Bucks County chest at the end of the bed holds such amusements as a loose-jointed Dancing Man. "The thing I love about folk art is its sense of humor," says the collector. A spinning reel stands next to a chest with painted grain decoration.



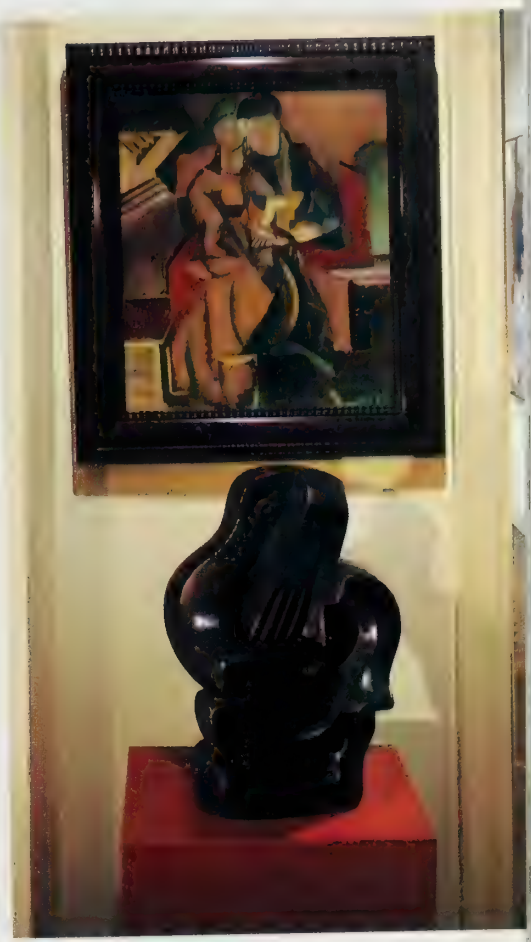


# A Unifying Vision

## *American Modernism in a Manhattan Duplex*

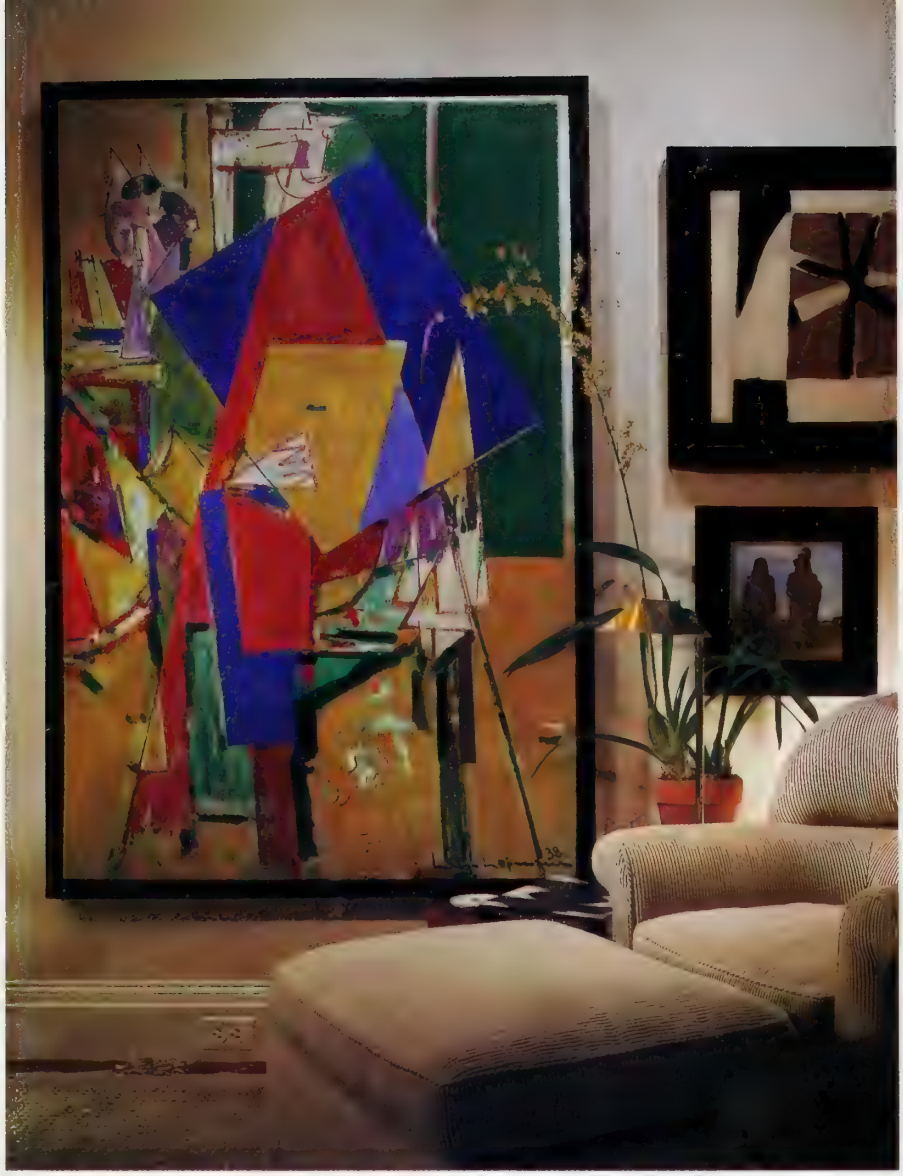
INTERIOR DESIGN BY DAVID LAURANCE
TEXT BY MICHAEL M. THOMAS
PHOTOGRAPHY BY JAIME ARDILES-ARCE





Designer David Laurance has transformed a Manhattan duplex apartment into an elegant showcase for a collection of American art. LEFT: Aligned in the living room are, from left, Oscar Bluemner's *Aspiration,* Arthur Dove's *Long Island,* Edward Hopper's *Shakespeare at Dusk* and Arthur Dove's *Fishboat.* On the center wall is Marsden Hartley's *Mont Sainte-Victoire, Aix-en-Provence;* to the right is an untitled painting by Dove (top), George Ault's *Lake George* and Milton Avery's *Rocky Coast.* Demilune table from Mill House Antiques. Sofas are covered in Clarence House silk; chair fabric from Cowtan and Tout. ABOVE: The entrance hall exhibits *Conversation* by Max Weber above Jacques Lipchitz's *Seated Guitar Player.*

VISITORS TO THIS sunny East Side apartment should arrive with their sense of quality in good working order. Over the past dozen years the residents have assembled not one but several collections—ranging in focus from an impressive survey of early modernist painting in America to a striking group of ceramic pieces executed just before the turn of the century by the Biloxi potter George Ohr.



A selection of significant works are highlighted in the library. LEFT: Grouped together are Hans Hofmann's *Abstract Figure* (left); Robert Motherwell's oil study for *The Voyage* and Albert York's *Indians*. BELOW: Susan Rothenberg's large *Three Spokes* is juxtaposed with Varujan Boghosian's untitled construction behind the English pedestal table. Marsden Hartley's *Boy in Red Reading* hangs above a marble fireplace, and *Marais*, by Addie Herder, rests before the shuttered window.



The collectors have followed the urgings of their eyes without regard to fashion or received opinion. Although many of the names on the paintings are already secure in the American pantheon—Dove, Hartley, Diebenkorn, to name a few—many are less well known, such as Elmer Bischoff and Paul Wonner, Diebenkorn's colleagues in the San Francisican figural school that flourished during the latter part of the fifties. The owners have also been consistently ahead of the market. "We were fortunate to be able to buy the works of artists we grew to love. At the time we began collecting these pieces, they were far more available and not as popular as they are now."

Such a wide, indeed extraordinary, range of works and objects of art often amounts to a hodgepodge of accumulation. Enameled glass, Italian majolica, watercolors by Demuth and Stella, sculpture from Lachaise and Zorach to Bryan Hunt, ceramics by Ohr and contemporary artist Andrew Lord can, unless brought together by a powerful, discernably unifying vision, make very uneasy stablemates.

They have a taste for what the cognoscenti admiringly call "tough" art: works that do not immediately ingratiate themselves with accessibility or prettiness.





It is precisely this vision that the collectors have. They possess a taste for what the cognoscenti admiringly call "tough" art: works that do not immediately ingratiate themselves with accessibility or prettiness, or in which can immediately be recognized the mode of the moment. Typical of these is Marsden Hartley's *Duck and Robin* of 1942, one of the last pictures he painted.

The residents admit they have had remarkable collaborators in this enterprise, in particular Miani Johnson of the Willard Gallery. And to orchestrate the whole within the confines of a prewar Manhattan apartment, they turned to designer David Laurance.

The task was not unlike arranging an orchestral program—to achieve a satisfying synthesis that could embrace the visual equivalents of a bright Rossini overture, a tone poem by Copland or Ives, a jagged, brooding Mahler symphony. David Laurance has achieved a successful, seamless effect by keeping things simple. The profusion of surface textures and patterns that can work so well in other settings with other types of art might have conflicted with the forceful directness of, say, Stuart Davis's *Jefferson Market*.

The artfulness with which the design problems have been worked out is epitomized by the small upstairs library, which doubles as a place for intimate entertaining and as a study. The room is dominated by a window wall on which sixteen striking pieces of mid-seventeenth-century enameled glass and classic mid-sixteenth-century Italian majolica have been set out on lighted shelves, creating in effect an ensemble strong enough to balance the claims made on the eye by powerful Marsden Hartley and Susan Rothenberg paintings.

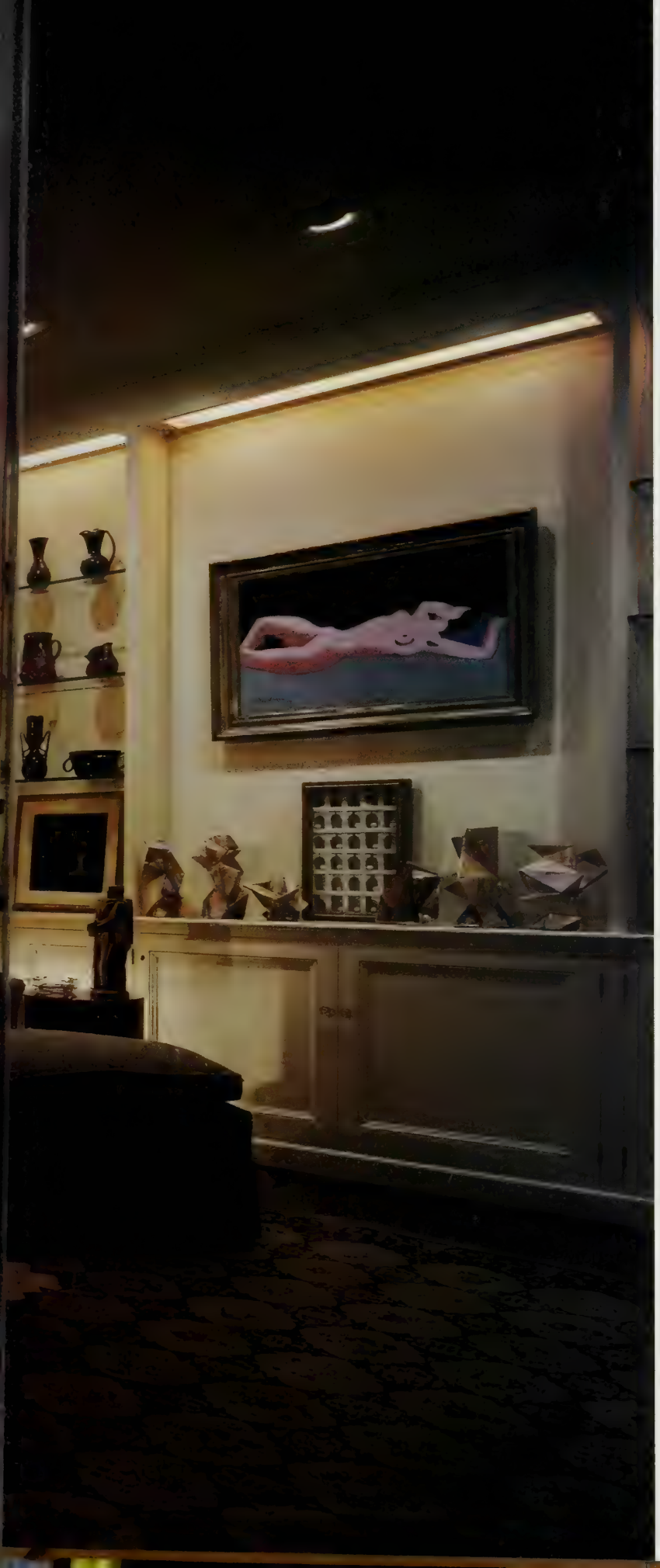
The collection is important as much for its wholeness of vision as for the undeniable quality of so many of the objects. The owners are in touch with the special characteristics of the artists whose works they have chosen to collect. "We started out by buying a tiny watercolor by Arthur Dove and a small pastel by Oscar Bluemner. From there we studied and searched and grew in our knowledge of early modernist American painting. Our focus became more finely tuned as time went on."

Repeatedly the eye is challenged,



OPPOSITE: Mid-16th-century Italian majolica and 17th-century enameled glass are arranged on lighted shelves in the library. On the right wall are *Provincetown Houses* by Niles Spencer (top) and *Fisherman's Wharf* by Ralston Crawford. Club chair, ottoman and pillow fabric from Clarence House. RIGHT: *Duck and Robin*, 1942, is one of the last paintings Marsden Hartley worked on before his death. BELOW: Strong figurative works dominate the dining room, with a table bearing Andrew Lord's ceramic sculpture *Coffee Service in Colored Light*. Paintings, from left to right: *Bathers* by David Park, *Figures in Landscape* by Paul Wonner, and *Figures in Interior* by Richard Diebenkorn. At right is a David Smith metal sculpture, *Artist & Model*. Fabric on dining chairs from Brunschwig & Fils. Baccarat crystal.





obliged to relook and relearn—nowhere more so than in the dining room, where paintings by David Park, Wonner, Diebenkorn and Bischoff simply force an admiring, on-the-spot reevaluation of what was happening artistically in San Francisco at the end of the Eisenhower era. These paintings draw from roots strongly represented in the collection, from Hopper, Dove and Avery, and yet they point emphatically forward to the best work being done today.

A successful corporate attorney, one of the collectors admits to having drawn back somewhat from the art market. Many of the works forming the core of the collection have now attained price levels beyond reach. That does not mean, however, that the residents do not continue to be involved. One artist they currently favor is the painter Albert York, whose work sustains, in craft and vision, that unselfconscious forthrightness which marks so much of the best American painting up to the noisy arrival of Postmodernism. The witty ceramic confections of Andrew Lord, represented by two tea services inspired by, and redolent of, the ideas of Cézanne and Duchamp, are recent additions that suggest even greater success for the artist.

These days there is much discussion as to whether collectors are born or made. Given the character of the art market today, there are many interested parties plumping for the latter. A stroll through this collection, augmented by the observations of the collectors themselves, confirms how sadly wrong those parties are. These collectors respond strongly to their art. "We feel a tremendous emotional pull toward these works, and living with them is a constant joy."□

Above the master bed are works by Marsden Hartley, Charles Demuth and Joseph Stella. Pottery by George Ohr is displayed next to *Reclining Nude* by Milton Avery. Below is Joseph Cornell's *"Dovecote" American Gothic*, surrounded by Andrew Lord's *Afternoon Gradation Colored Light*. A needlepoint rug and Belgian lace add soft touches to the room.



# Courting the Sun

## *Light Touch for a California Ranch House*

INTERIOR DESIGN BY MICHAEL TAYLOR, ASID
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY RUSSELL MACMASTERS







FIRST DEVELOPED BY the railroad company of the same name, Rancho Santa Fe was founded in 1906 when the company decided to establish a eucalyptus plantation in the rolling hills north of San Diego.

A dozen varieties of the fast-growing Australian tree were planted, but none yielded railroad ties that would securely hold a spike. Thus in the early twenties the site was rededicated as a luxurious planned community, one of the first in this country.

In Rancho Santa Fe's early years Douglas Fairbanks owned a citrus ranch there and had plans drawn up for a hilltop dreamhouse. It was never built, however, although some fifty years later another owner was inspired to attempt an updated version, with an interior designed by Michael Taylor (*Architectural Digest*, September 1982). It was this residence that prompted two newcomers to Rancho Santa Fe to seek out the designer for their own dreamhouse.

"Having lived in a townhouse in Washington, D.C.," one of the owners of this classic ranch house recalls, "my naïve idea of California was an A-frame at the beach. I had no idea who Michael Taylor was, but he seemed to have a sense of the casual freshness and fun I wanted. And I knew I liked his sense of light and use of plants and natural fibers and



Rancho Santa Fe is the setting for a house built by architect Cliff May and updated by designer Michael Taylor. PRECEDING PAGES: The 6,000-square-foot courtyard is central to May's open plan. OPPOSITE: A Mexican sabino table stands in the entrance hall, where the rich texture of a Moroccan rug contrasts with the cool terra-cotta floor. ABOVE: Structural changes were kept to a minimum in the ranch-style house, but Taylor bleached much of the wood to create lighter interiors. In the living room, he placed stone capitals at either end of the oversize sofa and added serape-style fabric to the ottomans to provide color. Banana plants serve to divide living and dining areas. Partially visible in the background is an Aegean wine press.

wood, and I also liked the offbeat aspect of some of his ideas." Her husband, who preferred a darker, more formal look, took some convincing.

Taylor immediately understood that his clients were eager to make a break: "They lived a considerably more formal existence on the East Coast and were excited by the prospect of a new way of life. They were eager to try something different, and their openness and enthusiasm were an inspiration to me."

To this adventurous attitude, his clients also brought an interesting background (he is a former aerospace/electronics engineer who once worked for the secretary of defense). "They had excellent taste to begin with," says Taylor, "and they had been through various phases of living with antiques and contemporary art. They were thrilled with the architecture of the house. So it was a very simple, easy process."

The house is organized around a 6,000-square-foot courtyard, the basic element of the rambling, indoor/outdoor open plan of architect Cliff May, master of the California ranch house.

Michael Taylor found it unnecessary to recommend any structural changes—"I hold Cliff May's work in high regard, and we were concerned about respecting his original intentions"—but the generally baronial style, exemplified by the beams of the high pitched ceilings and by the previous owner's dark furniture and carpets, seemed inappropriate for clients who needed "a happy, strong, up feeling."

Taylor suggested that a new sense of lightness, a sunny feeling, could be achieved simply by changing the basic coloring of the house. Thus the beams were bleached, as were most of the other woods, and lighting was added. The effect of this transformation within a strong architectural statement was startling.

As a first indication of the approach he might take, Taylor sent his clients a photograph of an Aegean wine press, a wonderfully sculptural piece that had the spare, inventive magic of a primitive artifact. (The skeptical husband, nervous because they had no furniture, disliked it at first but later relented.) With this exciting find accepted, Taylor installed it as the focus of the main room and moved to define the forty-three-foot-long expanse of space.

Placing the wine press in front of the square pier that carries the off-

> The owners "were excited by the prospect of a new way of life. They were eager to try something different, and their openness and enthusiasm were an inspiration," says designer Michael Taylor.



In the dining area a skylight running along the peak of the roof illuminates Mexican wooden tables and *equipales*, leather chairs with a lattice base. The slatted door leads to the kitchen. Paintings are by Charles Arnoldi (left) and Conrad Marca-Relli.





White predominates in the master bedroom and throughout most of the house. "I like whites and neutrals, natural fabrics, nothing shiny," says one of the owners. On the bedside table is a Jackson Pollock drawing. Ribbed cotton by Kravet.

center roof beam—a skylight runs along the entire peak of the ceiling—the designer flanked it with stone planters. This wall/sculpture/forest of huge green leaves reaches into the high space, dividing and reintegrating the large sitting and dining areas.

Directly behind the main sofa—designed for the clients, as were all the contemporary pieces in the house—Michael Taylor placed an old Mexican worktable. "Nothing in this house is forced," he says. "One of its secrets is that the important pieces must be discovered. They don't rush out and announce themselves."

The hot colors of Mexico are used as accents. They contrast with the overall understatement and subdued monochrome carried throughout the house by the warm clay-white walls, which provide what the designer calls "the feeling of continuity." Accents are provided by paintings by California artists Charles Arnoldi and Roy De Forest. The owners, Taylor feels, have "an excellent understanding of contemporary art—she herself likes to paint—and were ready for strong new statements."

The designer was particularly pleased with his clients' "willingness to underplay such usually overdressed areas as the dining room, where they were happy to use comfortable and inexpensive *equipales*, traditional Mexican chairs, rather than fine antiques." The dining area, in fact, has been left relatively empty, a free-flowing space that gives the residents the option of adding four or five more tables for large parties.

Notwithstanding their evident sophistication, the former East Coast residents are delighted with the ease and simplicity of their new arrangements. The wife, especially, continues to be awed by Rancho Santa Fe's near-perfect climate. "We grow tomatoes, artichokes and radishes here," she says. "We have our own plums and pears and limes—even macadamia nuts. Everywhere you look it's pretty. There are the hills in the distance and, close up, the pots of geraniums and bougainvillea."

The couple have dubbed their house *La Casa de Larga Jornada*, the House of the Long Journey. The name declares to every visitor that, in the owners' words, "We really have come a long way, and this is our intended destination."□



ABOVE: In a sitting area the sunburst mirror, handwoven rugs and limestone-top desk complement the informal architecture.
BELOW: The atrium demonstrates the integration of interior and environment that May intended and Taylor underscored.





# Art: Beautiful Breeds

## *Endearing Portraits of Man's Best Friend*

TEXT BY ROBERT ROSENBLUM

AS MAN'S—AND WOMAN'S—best friend, the dog has played every imaginable role in the theater of Western art. Whether mongrels or thoroughbreds, urban or rural dwellers, hunters in the service of a Bourbon monarch or confidants in a duchess's boudoir, dogs have shared their masters' and mistresses' experiences in almost all walks of life. But like the human beings who found them essential companions, they also seem to change over the centuries, and the depiction of dogs in art mirrors closely the familiar sequence of styles and emotions in Western art and history. To speak of a Rococo dog, or a Romantic dog, or a Victorian dog is, in fact, to make perfect sense, even though we know that biologically speaking this or that mastiff or dachshund was, like its owner, very much the same creature in 1750 as in 1850.

Before the mid-eighteenth century, in fact, dogs tended to be depicted as aristocratic property, usually an adjunct to a royal entourage at home or, more commonly, to the ritualistic pageant of the hunt. Often one dog, such as a particularly fine greyhound, might be singled out from the canine hunting crowd to be commemorated alone in a portrait. In the 1720s, for example, the most prestigious French animal painter of the eighteenth century, Jean-Baptiste Oudry, recorded

OPPOSITE: *Portrait of Mrs. French's White Lap-Dog*, George Stubbs, 1782. Enamel on Wedgwood biscuit earthenware; 19" x 24⅞". Stubbs collaborated with master potter Josiah Wedgwood in creating oval ceramic "canvases" on which the artist rendered man, animal and nature in brilliant enamel colors. Paul Mellon Collection, Upperville, Virginia. Photo, Thos. Agnew & Sons, London. BELOW: *Les Petits Favoris*, Anne Vallayer-Coster, circa 1775–80. Oil on canvas; 16 1/16" x 20⅝". Praised by Diderot and favored by Marie-Antoinette, the artist extended her floral repertoire to include a rare animal portrayal. Richard L. Feigen & Co., New York.

in single, double and triple portraits the pick of the litter of greyhounds and spaniels in the service of his patron, Louis XV, and included, in gilt inscriptions, the dogs' names.

By midcentury these highly individualized paintings of dogs (which, as a symbol of their proximity to human identity, were often entitled "portraits") began to include an ever-wider range of canine experience, moving from the depiction of the useful and courageous hunting dog to its more stay-at-home, sentimental counterpart. Even the aristocratic Oudry could extend his royal repertory to paint a bitch hound nursing her puppies in a barnyard, a canvas whose enormous success at the Salon of 1753 reflected the more tender and lachrymose feelings toward maternity that were welling up in early Romantic generations.

As for England's greatest animal painter of the eighteenth century, George Stubbs, he too ran a full gamut in his many dog portraits. Although he often depicted dogs and



horses under the restraining yoke of English country-life ritual, he explored as well his deeply rooted instinct to see animals free in nature. Even when painting a pampered white lapdog, he isolates the animal in an undomesticated, outdoor setting and presents it in an up-close view, which forces the spectator to confront the dog not as a diminutive toy in a human hierarchy but as a sentient creature who might demand as much attention as its owner.

The straightforward clarity and candor of Stubbs's dog portraits are, in fact, a naturalistic countercurrent to his Rococo contemporaries' attitudes toward the depiction of dogs, especially in France, where, as in Anne Vallayer-Coster's fine painting of a trio of cosseted pets—two King Charles spaniels and a whippet—velvet cushions fit for Marie-Antoinette replace a woodland setting. Such coddling of adored and adorable dogs reached its height just before the Revolution, when in the 1780s the French sculptor Clodion could even design a classical mausoleum for a beloved lapdog named Ninette.

The ability of human beings to project a broadening spectrum of emotions onto dogs and other animals, both domestic and wild, accelerated with the Romantics. In 1824 the foundation of the Royal Society for the Prevention of Cruelty to Animals marked the culmination of this new and compassionate attitude which assumed that dogs, like other animals, were capable of experiencing feelings of pain and pleasure



ABOVE: *Portrait of a Greyhound*, Michelangelo Pace, 1658–65. Oil on canvas; 72″ x 104″. Still-life artist Pace, called di Campidoglio, executed a seven-year commission of animal painting for Cardinal Flavio Chigi, whose greyhound stands amid the Roman countryside. Alessandro Orsi Antichità, Milan. OPPOSITE: *Good Friends* or *A Tempting Bone*, attributed to Sir John Everett Millais, 1872. Oil on canvas; 30″ x 25″. Pugs, descendants of the Chinese *Lo-sze*, received centuries of royal attention in Oriental and Occidental courts but rarely appeared in European art before the 19th century. Owen Edgar Gallery, London.



very much in keeping with our own. Indeed, by the mid-nineteenth century artists, along with the rapidly growing population of pet owners in city and country, could create elaborately varied personalities and narratives within canine society that inevitably mirrored human behavior.

The acknowledged master of this genre was Sir Edwin Landseer, the Victorian painter whose name was synonymous with a vast repertory of canine dramas. They tell us about the pathetic loyalty of a humble terrier who kept guard over his master's dead body for three months until it was discovered, or about the way in which human traits, such as dignity and impudence, were reflected in, respectively, a bloodhound and a Scottish terrier. This growing and often tearful anthropomorphism, in which dogs became a somehow more pure and lovable race of surrogate human beings, was reflected in a great number of nineteenth-century paintings. For example, a bitch and her puppies might be rendered as if the subject were an allegory, both courageous and tender, expressing the kind of familial strength and loyalty venerated by proper mid-nineteenth-century society.

Of course, a century later such Victorian canine scenarios may only make us smile at the absurd or campy extremes of another, long-lost epoch, but before we smile too much, we should remember that here, as in most other things, we are still children of the nineteenth century. Any Disney fan who loves Pluto or *101 Dalmations* can vouch for the fact that these traditions, far from having expired, have only been rejuvenated in ever more popular ways. From painting all the way to the movies, dogs have remained our best friends. □



*Le Bouvier "Kuvasz,"* Eugène Joseph Verboeckhoven, 1857. Oil on canvas; 36" x 72". Belgian animal painter Verboeckhoven was a much-honored academician who worked in the 17th-century Dutch tradition. A prolific aquafortist, the artist exercised his narrative abilities illustrating the *Fables of La Fontaine*. Berko Fine Paintings, Paris.

# Mirror Image

## *Contemporary Reflections in a Florida Penthouse*

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THE FIRST THING THAT DEMANDS attention is the dome in the entrance hall. Ringed inside and out by bands of blue neon, it creates an effect both dramatic and surreal, a combination of Dali and Spielberg. What brings it down to earth is the Chinese vase below, resting in the center of the stainless-steel console.

Dead center, that is. Originally there were two matching vases. The designer, Michael de Santis, had them placed at each end of the console. When, fourteen months after work had begun, the time for the finishing touches finally arrived, the attending florist filled one vase with water. That done, he turned around and started off to the kitchen to refill his can. The T-shaped console began its fatal tilt. Seconds later there was the sound of a good-sized Chinese vase landing on gleaming Italian marble, a clash of cultures neither planned nor desired.

The designer solved the balance problem by filling the console with sand from the nearby beach. For good measure he had the top fitted with a slab of heavy black glass. It is now so well ballasted that you could safely perch Arnold Schwarzenegger at one end and Twiggy at the other.

The second thing that strikes the visitor is the spectacular view. The penthouse sits high atop a building half an hour's drive from Miami. From north to east to south, the 180-degree view takes in the Intracoastal Waterway and the Atlantic Ocean as far as the eye can see—which from that height is considerable.

This is the land of pinks and blues. Nature has provided the former. De Santis has seen to the latter. He came up with the idea of running almost three hundred feet of blue neon tubing through the living room, dining room, entrance hall and master bedroom, all of it hidden under neutral-colored crown moldings. This produces a creamy yet electric glow. At twilight the neon matches almost exactly the color of the eastern sky, with remarkable results.

The floors are all marble, except for the bedrooms, which creates a cool feeling underfoot. They are also rather practical, with teenage children tramping through dripping wet. The living room consists of two areas, one defined by an L-shaped settee covered in mocha cotton. To the side is a cozy nook flanked by Indian paintings on silk. The recessed lighting, set in rounded soffits, creates warmth amid the marble, stainless steel and glass.

The angularity of the living area is softened not only by the molding and soffits but also by the walls, which are upholstered in a silk-textured cotton fabric. This lends a padded feeling, and its bone-ivory color allows the profusion of fresh flowers to stand out in sharp relief.

The hub of the living room is the bar, topped with highly reflective black granite. Here the owner, an investment broker who winters in Florida, likes to relax by tending to his guests. The enormous column to one side of the bar is structural. "We couldn't remove it," says de Santis, "so we covered it in stainless steel."

Behind the bar is the electronic entertainment panel, which lacks nothing and looks as if it had been designed by a German automobile maker. From here the owners can control the living room's eight speakers, several of which are hidden inside stainless-steel cylindrical tables.

A glass partition is all that separates the dining room from the living room. Two separate tables, each with a rounded end, were designed by de Santis to be joined together for large dinner parties.

The master bedroom is also equipped with the latest in electronic wizardry and creature comforts. De Santis says it reminds him of a large studio apartment in New York. The television is hidden inside a cabinet finished in a clouded ivory lacquer. At the touch of a button the set rises so that it can be viewed from the bed; it also swivels for viewing from the comfortable chaise longues.

The bedroom faces east, and with the fiery morning Florida sun that was a problem. De Santis decided to create a sliding screen of sandblasted mirror at the head of the bed. During the day it provides a dramatic view, and at night it slides shut. Another button sends a large curtain shooting out along a track, sealing the room off from light and

Rich surfaces and innovative lighting add theatrical luster to a 30th-floor penthouse apartment near Miami designed by Michael de Santis. In the dome of the entrance hall, rings of neon subtly illuminate a Brueton stainless-steel console. Chinese vase from Lorin Marsh. Déco-style lights are set against upholstered walls that soften the effect of mirrors and marble floors.

At twilight the neon matches almost exactly the color of the eastern sky, with remarkable results.



ABOVE: A 180-degree view of the Atlantic Ocean and the Intracoastal Waterway dominates the living room. Sliding glass doors, lacquer and stainless-steel soffits and a glass-topped low table from Brueton emphasize the apartment's bright vistas, while neon set under the crown moldings was chosen to match a particular hue of the sky at sunset. The 17th-century head of Buddha is from Thailand. Sofa from the Pace Collection, covered in Lee Jofa fabric. OPPOSITE: In the dining area, polished stainless-steel tables were designed by de Santis to fit together; they are surrounded by leather chairs from the Pace Collection. Black candlesticks from J. Robert Scott; mounted glass torchère from Lorin Marsh. Lalique ashtray.



keeping it nicely cool and dark during the morning hours.

There was another problem here—how to retain the view during the day while protecting the carpet and other materials from the sun's bleaching light. Michael de Santis solved it by using a delicate, rice-papery jalousie that allows the eye to see out while preventing the harsh light from turning the room the color of chlorine.

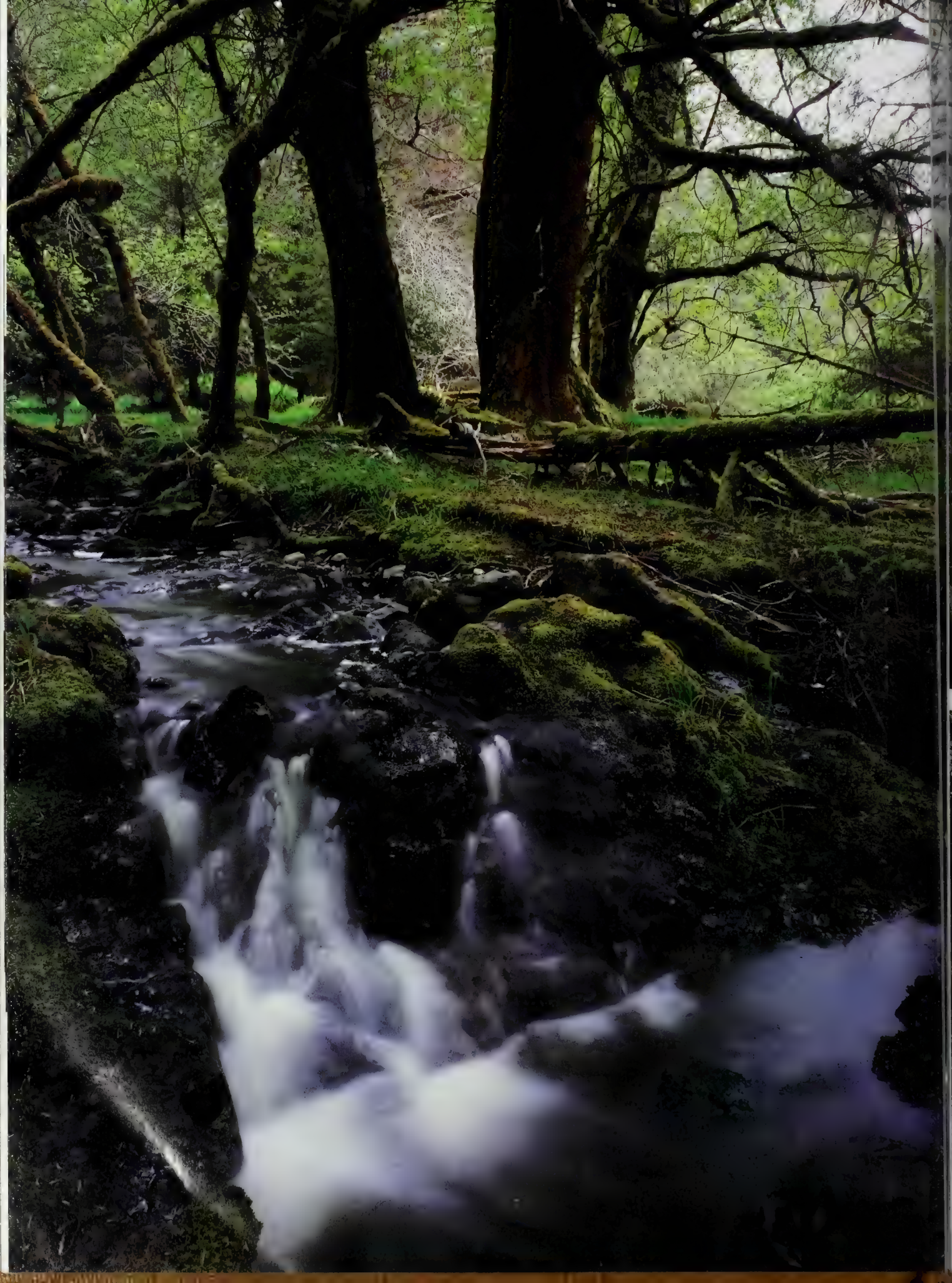
The master bath is a dazzling, dizzying, cubist arrangement of mirrors, travertine marble, black granite and incandescent light strips beneath a ceiling of painted black glass on which the dozens of yachts reflected from the marina below bob up and down. Behind one mirrored wall is a sauna that accommodates six. The shower doubles as a steam room, the bathtub as a whirlpool. The drooping fronds of an Australian palm create a drowsy effect.

Flowers are ubiquitous, a passion shared by both the designer and the owners. Michael de Santis brought his own florist down from New York to view the finished apartment, and a local florist comes in once a week. But for special occasions flowers are air-lifted down from New York. Indeed, on their Rock of Gibraltar-like perch atop the sand-filled console, the spray of wild flowers and rubrum lilies seems quite aware of its significance, underneath the halo of blue neon.□



ABOVE: Mirrored walls, a black-painted glass ceiling and travertine floors create illusions of depth and light in the multi-tiered bath. OPPOSITE: "The clients wanted a spacious master bedroom suite, which we created," says de Santis. "I think of this room as a large studio apartment." Cotton-covered chaises and silk faille wall fabric contribute a subdued tone, while neon and soffit elements complete the design. A window alcove provides space for dining. Wool carpeting from Stark.









moved to museums around the world have fallen into the wet moss of the forest floor or have been split asunder by new tree growth. The totem poles of the Haida, like their houses, rarely lasted a century.

In the glorious sailing days, when the Haida culture flourished, enormous forty-man canoes were carefully hollowed from single cedar trunks. Haida warriors paddled north to subarctic regions, trading for Tlingit copper and walrus ivory, then south as far as northern California in search of slaves and Russian River abalone shells. Haida wealth and status were measured by the power to distribute gifts at feasts and by an individual's inheritance of salmon streams, shellfish estuaries and berry patches along riverbanks. Even wide quadrants of the ocean, rich with sea otter, cod, halibut, seals and whales, were owned by individual chiefs.

Late in the eighteenth century, English and American seamen discovered that the luxurious sea-otter cloaks worn by ranking Haida were also prized by the Chinese mandarins. A heavy trade in otter skins began, and without warning the already prosperous Haida found themselves so wealthy that they purportedly added to their language a special word for "women whose feet never touch the ground."

One traditional sign of wealth was the totem pole, commissioned by persons of rank and shaped by skilled artisans. Totem poles served many purposes and were often raised to celebrate coming of age, marriage alliances, becoming a chief or building a house, or to honor the dead. In a world without written records, where rank and title were jealously guarded, the raising of a totem pole was invariably accompanied by a gathering of witnesses and a costly potlatch that might last two or three weeks.

It was customary that any family totem pole show only those figures—animal, human or supernatural—that the household had a recognized right to display. Any misuse of a crest was considered tantamount to tampering

with another family's history and identity and was a sure call to battle.

There were several types of poles. Tall commemorative poles were created with a single figure at the bottom and a potlatch ring symbolizing each important feast the owner had given. Family frontal poles displayed the combined crests of husband and wife. Inside the houses were roof support poles, carved and painted to decorate the interiors. Mortuary poles, adorned with one or two figures, held a burial box containing the remains of an important person and exhibited a carved board emblazoned with the crest of the deceased. These wooden giants, standing against the dark green of the forests, gave the old towns a look of ominous grandeur.

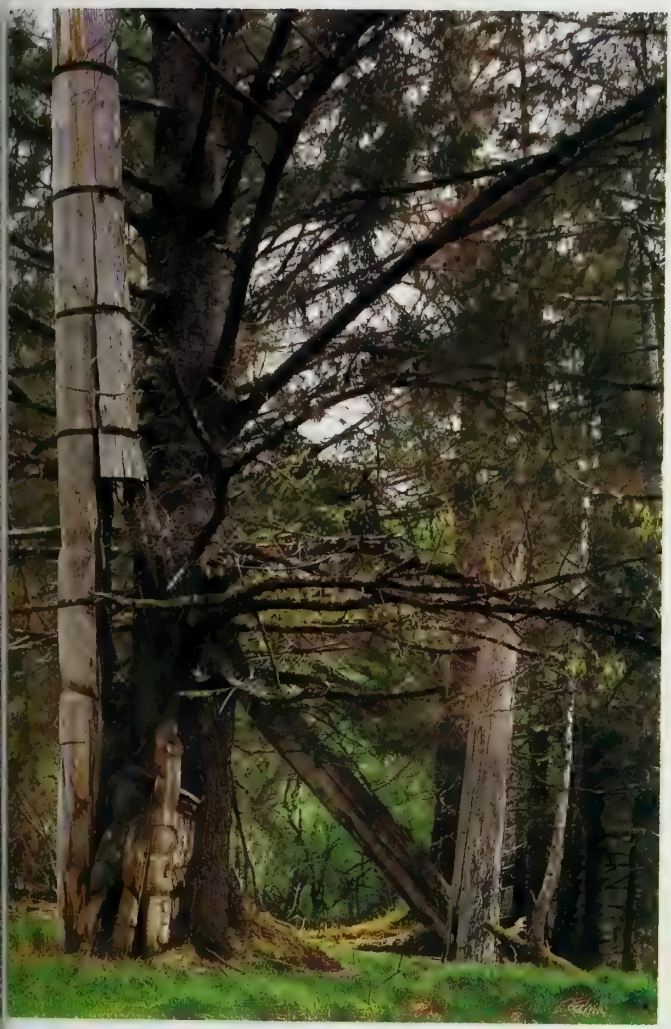
Totem poles should generally be "read" vertically, starting with the bottom figure and proceeding upward. The complexly interwoven figures represent individual and clan crests. Eagle, Raven, Wolf and Bear are intertwined with Hawk, Killer Whale, Sea Wolf, Rainbow Man, Moon Woman, Thunderbird and myriad mythical creatures. Others include Frog, Beaver, Otter and Butterfly—figures the Haida believed communicated between the mist-hung beauty of their world and other lands beneath the sea or above the bowl of the sky.

With the exception of mortuary poles, large totem poles were rarely fully rounded. A tree would be split in half and its core removed to reduce its immense weight. A half-round outer shell of red or yellow cedar adzed to a thickness of about one foot was easier for paddlers to tow and guests to join in raising. Haida totem poles were less three-dimensional sculptures than deeply carved reliefs.

The Haida approached their art thoughtfully, aiming always at a strong if somewhat cold perfection. Their totem poles—like their house fronts, masks and painted boxes, like their ceremonial garb, halibut hooks, even their spoons and food bowls—all bore carefully thought-out designs. In contrast, their Kwakiutl













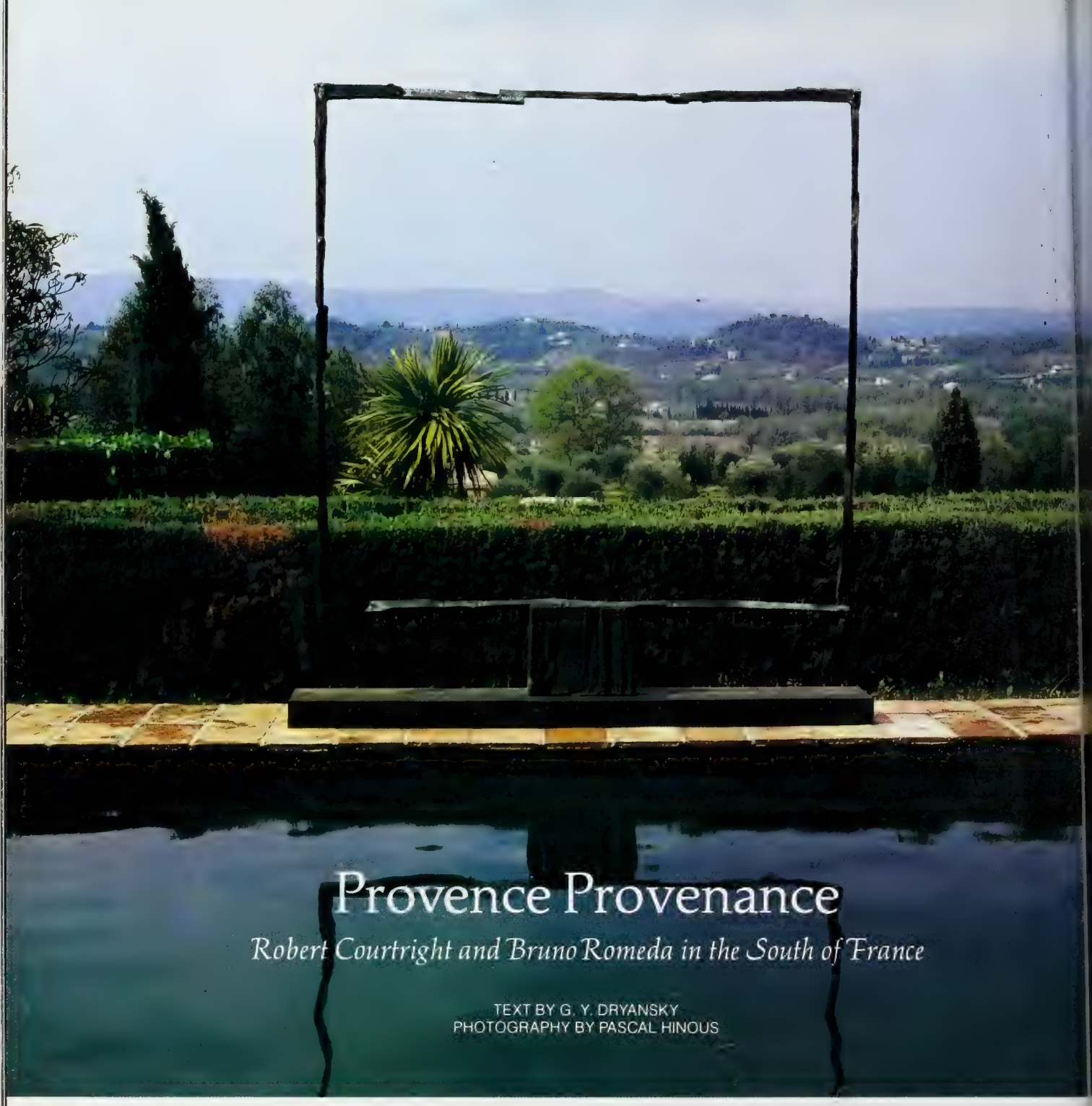
neighbors, with whom they sometimes feasted, created their art with a wild abandon. A Kwakiutl family, it is said, would decide to perform a certain dance; if a suitable mask could not be found, they would cut a new one from a tree on the spot and dance in it with the paint still fresh.

The old Haida villages that thrived until the last quarter of the nineteenth century are largely gone now. The ship captains, missionaries and traders brought with them smallpox and other ills that claimed three-quarters of the population. But those who survive have not forgotten the vigor of their culture, have not forgotten that long generations of their ancestors created works of genius as original as any in the world. To commemorate this legacy, the Queen Charlotte Island village of Ninstints has recently been declared a World Heritage Site. There, in the silence of one of the most remote places on earth, a host of weathered totem poles stand sentinel, faithfully protecting ancient memories and heralding a rebirth of appreciation. □



COURTESY DEPARTMENT LIBRARY SERVICES AMERICAN MUSEUM OF NATURAL HISTORY

An 1881 photograph depicts Yan villagers beside a Raven totem pole. Haida poles were carved with stylized representations of animals revered by the tribe, and were important indicators of wealth and status.



# Provence Provenance

## *Robert Courtright and Bruno Romeda in the South of France*

TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY PASCAL HINOUS

Sculptor Bruno Romeda and painter Robert Courtright have restored a house in the Provençal countryside. A Romeda *Quadrato* frames a poolside vista.

IN PROVENCE there is a long tradition of living in refuge. The Greeks, who were sailors, developed the ports, but in the hilly back country, the Roman soldiers built compact fortress-villages whose involute character survived well past the Middle Ages.

Nowadays the villages are accessible to all, while on the lower hillsides, which have been carved into lots, a paradoxical frenzy for seclusion prevails: Wealthy city people crowd in to take refuge from tourists and each other, walled plot beside walled plot.

American artist Robert Courtright and Italian sculptor Bruno Romeda, who live on one of those hillsides, looked out on rolling pasture and olive groves when they bought their abandoned farm nearly thirty years ago. They had a foreboding of the



The 17th-century farmhouse, or *mas*, was in ruins when the artists purchased it in 1958. They have since added stone terraces and a studio.

developments ahead, and immediately planted a tight row of cypresses along the part of their land that borders a road.

However, unlike their neighbors, Courtright and Romeda didn't just wall themselves in. They uncovered their three-hundred-year-old house's own protective personality. Tact, simplicity and a strict budget encouraged them to work with the home's labyrinthine spirit. And they made the grounds another expression of it.

The main entrance opens onto a chaste white hall that begins the mood of envelopment. Narrow staircases and passages lead from room to room. In the local language this type of house is called a *mas*. As with the villages, the farmhouses scattered throughout Provence were built to



In a symmetrically arranged living room corner, the delicately curved lines of a pair of Louis XV-style fauteuils contrast with the rough-hewn beamed ceiling typical of old Provençal houses. A bold painting by Joe Tilson centers the composition. Among the objects on the table are a 16th-century terra-cotta architectural fragment from Italy and an African mask. The tiled floor contributes to the room's pronounced accent on textural contrast.

ward off invaders; *mas* derives from the Latin word *mansum*, meaning something that endures.

This *mas* began as a very humble shelter. "There were actually three or four houses piled together when we bought the ruins," Courtright recalls.

The painter and the sculptor were both early in their careers when they bought the abandoned farmhouse on two acres in 1958. "We weren't sure how much money we would have," Courtright explains, "but it was a place to live, and we could always rent it in the summer."

The restoration was similar to the way the house itself had evolved—without a master plan and with a minimum of decoration. The owners worked alongside the masons, and the "pile" began to cohere into a single structure with its own harmonies. A wall was knocked down, and the small living room became twice its original size. White stone walls, white-painted beams and varied tile floors contributed a textured presence more important than furniture.

The objects and furnishings have been kept sparse and eclectic. There are Romeda's and Courtright's own works, as well as those by other artists. There are antiques, such as the headless bust in a living room alcove that had been a hay chute. In the little hall off the main entrance, a Claude



"I find porcelain too refined. Faïence has more color and more guts to it," says Robert Courtright, whose collection of 18th-century Moustiers ware, displayed in recessed shelves, harmonizes with the dining room's whitewashed walls. Adding distinguishing forms and color are wrought-iron furniture and geometric marble flooring. On the left wall hangs a Courtright work. Embedded above the fireplace is an antique Delft tile.

Viallat canvas, a Louis XV door and a nineteeth-century Spanish terra-cotta bathtub blend well, their arrangement part of the understated naturalness that pervades this house. Throughout, the interiors are accented by ceramics: a collection of Moustiers faïence, Greek antefixes, Etruscan gravestones, and Delft tiles embedded at unexpected places in the walls.

The grounds, once almost barren, are now covered with olive, fig and orange trees, jasmine, roses and a variety of other plants. Still, the magic of the exterior lies in the stone terraces, screened and divided by hedges. Echoing the house, the terraces suggest a maze. "Friends always exclaim that they never know where they are at our place," says Romeda.

But, as in the house, the feeling on these two acres is not that of being trapped. The illusion is not of immediate space but of overall spaciousness—aided, of course, by the special light of Provence. "It's far from constant," Courtright says. "There's the violent light of the mistral, and there's the misty midsummer diffused light. At any moment, it's the most beautiful light in the world."

Now, with both owners often living away—in New York, Italy—the *mas* in Provence has become less of a home, but its enveloping magic remains an anchor in their lives. □



ABOVE: The master bedroom employs a minimal, monochromatic scheme. The tiled ledge holds a construction by Courtright and a group of maquettes by Romeda. The melon-shaped marble clock weight is 17th-century Italian. OPPOSITE ABOVE: Separate from the main house, the studio serves as both living area and work space. Artworks include Courtright's *Blue Collage*, a Jasper Johns lithograph, a construction by Courtright and Romeda *Quadrati*.

BELOW LEFT Romeda in the studio surrounded by his signature bronzes. BELOW RIGHT. Courtright, viewed through a Romeda work.







# Villa del Rio

## *Tropical Pavilions in Acapulco*

ARCHITECTURE BY DIEGO MATTHAI
TEXT BY JOHN BEACH
PHOTOGRAPHY BY RUSSELL MACMASTERS

THE HUMAN ORGANISM responds to tropical places in a special way, a way that is at once languid and festive. Villa del Rio, the Acapulco home of Manuel Fernández Cabrera, was carefully designed to accommodate these seemingly opposed states, to nurture both the festivity and the languor.

Architect Diego Matthai of Mexico City received only the most general of directions for the creation of the villa: to enhance the casual life of its owner. "I simply gave Matthai carte blanche," says Señor Fernández. "Now we only use the living room when it rains," he adds, explaining that otherwise life is lived in the open, in the plaza surrounding the pool.

The residence is named in honor of an earlier owner, actress Dolores Del Rio, who had a small house and pool built there in 1948. Both were too small for the new owner's needs, so Matthai altered and enlarged them and added new structures.

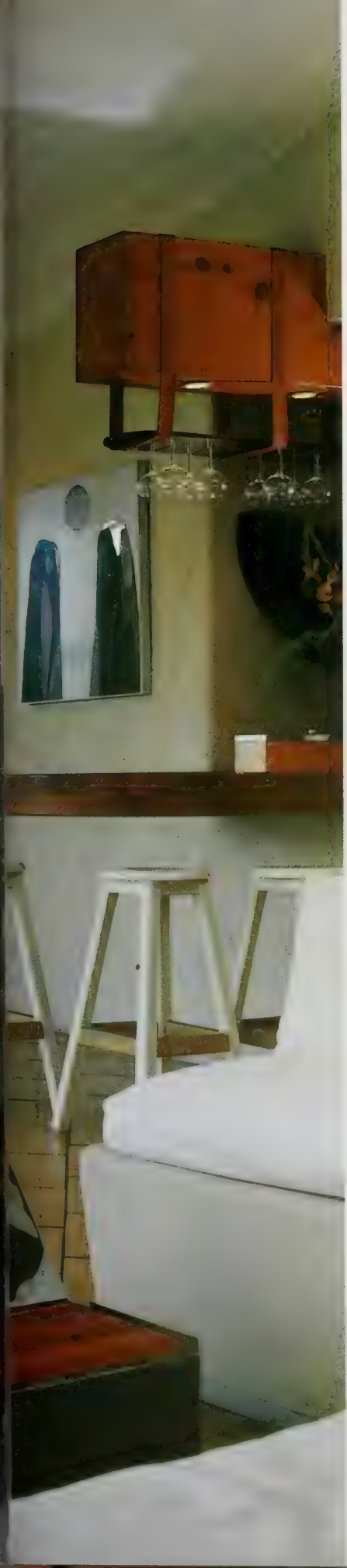
With the reticence typical of Mexican houses, a noncommittal street wall gives no clue to the skill and drama with which Matthai resolved the conflicts of site, existing structure and new functional requirements.

The site is a particularly difficult



Lush gardens and pools are interwoven in architect Diego Matthai's design for Manuel Fernández Cabrera's Acapulco home. OPPOSITE: In the upper garden, a replica of a Mexican warrior. THIS PAGE: A serpentine structure near the swimming pool holds a bar, kitchen, showers and dressing rooms.







LEFT: An overhanging roof shelters the open living room, where a circular fountain adds to the outdoor effect. Canvas-covered banquettes were designed by the architect. ABOVE: The master bedroom is a separate bungalow enclosed by shutters and folding doors, softened by mosquito netting and a linen bedcover. Table and chair, left, from Roche-Bobois.

one, quite steep over much of its area and very rocky. One portion is an ancient riverbed, and during heavy rains the runoff can be sizable. But a riverbed seems an appropriate origin for a house in which water plays such an important part. Inside the street wall, stairs lead down to a central plaza area focused on the swimming pool. Beside the pool is a dining and lounging pavilion and a series of interlocking curvilinear forms finished in stucco that house the kitchen, bar and dressing rooms.

From the plaza, paths and stairs lead off to other structures: the owner's sleeping bungalow, guest bungalows, and thatched pavilions called *palapas*. As is common in tropical areas, the structures, with wide roof overhangs, function perfectly without fully enclosing walls.

The living room, with a small but energetic fountain, occupies one end of a guest bungalow. Banquettes with canvas cushions are complemented by tables and lamps designed by the architect and low white-lacquered chairs from the period when Dolores Del Rio owned the property.

"For the floors and rough cement walls, I used sand colors, and furnished the house in white and natural wood to pick up the colors of the environment," Matthai says. "Even the hibiscus and bird-of-paradise that are always in bloom are used in the rooms and in table decorations."

A suspended bridge of rope and wood leads from the master bungalow over a lily pond to the upper garden. "It serves as a point of departure for paths that go around the property. These are covered with coconut, banana and palm trees and numerous flowering plants," continues Matthai.



Water as a design element is most prominent in the plaza area. Here there are two water systems, one for the swimming pool, the other ornamental. Each originates in an identical form: a giant concrete cylinder. But one behaves discreetly, subtly, quietly; the other is exuberant, showy and loud. The water that feeds the swimming pool issues in a heavy stream from its column and splashes into a basin from which it cascades to the pool. The other column has a quiet but constantly moving sheet of water running from crown to base. It rustles. Water gathered here becomes a thin sheet falling into a basin located along the entry stairs. In the upper garden, two additional pools provide secluded places for private contemplation.

"I wanted to create an isolated, relaxed and romantic feeling," says Matthai, "by using sculptural architecture, nostalgic elements from the forties, and particularly the natural sounds and forms of water."

The owner's initial trust in his architect has proven to be well placed. Villa del Rio is not really a house in the conventional sense, but a garden—the residence as a series of carefully placed, casually encountered pavilions in a water-laced paradise. □

ABOVE: A *palapa,* or thatched-roof pavilion, is provided for casual dining. OPPOSITE: The outdoor living area is surrounded by curving walls and palm trees. "This is the center of the residence," says Diego Matthai. "It's romantic, quiet—a fantasy in nature."



# Antiques: In a Mughal Garden

## *Refinements from an Age of Indian Splendor*

TEXT BY JOHN A. CUADRADO



BAY HARRISLEY

Mughal emperors indulged their love of nature by creating elaborate furnished gardens, enjoying palatial grandeur in paradisal settings. OPPOSITE: *Seat*, Indian (Rajasthan), circa 1840. Marble; 32″ x 45″. Exotic terrain was viewed from silk-canopied, carpeted platforms perched on upper terraces. A highly stylized floral motif forming the symbolic lotus shape crowns one of seven fretted panels. David Tremayne, London. *Indo-Herat Carpet*, Indian, late 18th century. Wool; 192″ x 157″. Flower imagery abounds in intricate detail. S. Franses, London. BELOW: *Small Pavilion*, Indian (Jaipur), 18th century. Marble; 103″ x 90″. Large and small pavilions, designed for coolness, offered sanctuary from India's searing sun. Adrian Maynard, London.





Modeled on the Muslim vision of paradise, the garden provided the Mughal elite with a place of repose, contemplation and sensuous delight far from the burdens of war and rebellion.



OPPOSITE: *Pair of Doors,* Indian, 17th century. Wood; 74" x 42". Imposing gateway doors adjoined massive garden walls and also linked quarters within the large pavilions. Stylized poppyseeds and flowers with Chinese cloud motifs reinforce the importance of nature in Mughal art. Vipasha Ltd., London. RIGHT: *Architectural Fragment,* Indian, 19th century. Marble; 16" x 26". Pierced arabesques of foliage and fowl accented geometrical balustrades surrounding garden platforms. Eskenazi, Milan.

WHEN BABUR, FOUNDER OF the Mughal Empire, conquered India in 1526, he was appalled by the hot, barren landscape. Fearless in battle, Babur was brought near despair by the "hundred disgusts" of the dry, dusty plains near Agra. The subcontinent was too rich a prize to abandon, and fortunately for Babur the remedy for his discomfort proved to be simple. Days after his victory, he laid out a lush watered garden—the first of his many Indian pleasure grounds—and in so doing began a tradition he and his successors would elevate to the level of highest art.

For more than three hundred years the Mughal passion for the garden remained unbounded. At once an urgent practical response to the rigors of the Indian climate, the garden reigned also as a major cultural and political preoccupation. A source of inspiration for everything from lyric verse to the design of silks and horse trappings, the garden most of all served as an important prerogative of power. So high was its regard that Mughal emperors commonly took strong personal interests in the smallest details of the design and maintenance of their gardens even in times of the greatest strife.

Indeed, the Mughals warred incessantly to build and consolidate their empire, and this fact more than any other may explain their fascination with the garden. Modeled on the Muslim vision of paradise—described in the Koran as a perfect walled pleasure ground—the garden provided the Mughal elite with a place of repose, contemplation and sensuous delight far from the burdens of war and rebellion. Nowhere is this more evident than in the memoirs traditionally compiled by the Mughal emperors. They describe hundreds of battles, intrigues and executions and yet frequently pause to rejoice that the oleander is in bloom or to fret over the progress of their muskmelons.

During their long tenure in India the Mughals created thousands of gardens to serve as settings for tombs, country retreats and verdant counterpoints to white marble city palaces. These gardens, known as *char bagh,* were divided into quadrants by watercourses according to an ancient scheme symbolizing the four quarters of the universe. They were carefully integrated with the structures of palace, summer pavilion or mausoleum so that garden and architecture were one. The domed palace pavilions set on the spectacular terrace of Shah Jahan's Red Fort at Delhi illustrate this unity. Fountain heads carved as lotus buds, and sinuous floral inlays lacing above cusped arches bring the garden indoors. Sparkling water channels link the interior apartments with exterior pools, and pierced marble screens open onto rows of cypresses and the fabled Moonlight Garden. Here jasmine, narcissus and tuberoses—especially chosen for their fragrance and white blossoms—

would shimmer in the silver evening light as the Shah dallied with his courtesans.

Set with particular genius on mountainsides, or beside lakes or rivers, the large *char bagh* laid out as country retreats were frequently even more elaborate than their urban counterparts. This is especially true of the gardens set amid the Himalayas in the Vale of Kashmir, the Mughals' beloved summer refuge. Every year as the hot season descended, a mile-long procession encompassing regiments of archers, scores of rose-curtained litters, sedan chairs and elephants would make the hazardous journey north over the mountains to the Vale. Here lay some of the most eulogized gardens in the world. The emperor Jahangir could hardly contain his admiration for them. He described Kashmir as a "delightful flowerbed" and sighed that "the breeze in that place scented one's brain." The royal lead hardly went unnoticed. By the end of the first half of the seventeenth century, he and other Mughal noblemen had created some 777 gardens in the valley.

Among the most celebrated of these was Shalimar Bagh, the "Abode of Love." Created by the emperor Jahangir to honor his wife, the garden lay on Dal Lake at the head of a long canal. Enclosed by high walls and avenues of ancient

*continued on page 146*

LEFT: *Fountain,* Indian (Rajasthan), circa 1830. Marble; 78″ x 24″. Intricate water systems brought life and pleasure, feeding fountains that moistened the dry air. Ciancimino Ltd., London. BELOW: *Plant Pot,* Indian (Deccan), circa 1800. Marble; 34″ high, 34″ diameter. An imposing octagonal-based planter combines utility and symbolism. The octagon, or circle squared, a favored Mughal symbol, signified eternal perfection and earthly order. Sotheby's, London. OPPOSITE: *Elephant* (one of a pair), Indian (probably Uttar Pradesh), 16th–17th century. Sandstone, 30″ x 28″. Masterfully carved decorative objects ornamented garden pathways. Sotheby's, New York.





# Historic Houses: The Lord Mayor's Mansion

## *Pomp and Protocol in the City of London*

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



The Mansion House, official residence of the lord mayor of London, has been described as "the last great residential house in the City," and is the only remaining residence in the world with a magistrates' court and cells for defendants. The lord mayor's one-year term of intensive public service and historic ceremony runs from November 9 to November 9, the date of the mansion's first official occupation, in 1753. ABOVE: The Long Parlour serves as a council chamber where the lord mayor presides over official meetings. The splendid plasterwork of fruits and masks and the guilloche pattern on the beams are by George Fewkes. OPPOSITE: Gilded crimson-covered "Nile chairs" at the far end of the ballroom are dwarfed by the ninety-foot approach, but they are prominent in Mansion House history: Part of a set of twenty-four presented by the citizens of London, they commemorate Lord Nelson's victory at the Battle of the Nile in 1798.



IT HAS BEEN RIGHTLY called "a kind of Hallelujah Chorus in stone . . . sedate, severe, churchy, and dignified." It is all of that and more, for the Mansion House, like the music, is a much-loved English tradition, capable of exuberant splendor, and all the better for a bit of florid ornamentation.

The lord mayor of London lives here. He is elected annually in the City of London, which is London's financial center, and for one year the regalia and traditions of an office dating back nearly eight hundred years are his—or hers. (From 1983 to 1984, Dame Mary Donaldson was lord mayor, the first woman to be elected to the office.) The lord mayor is also the first citizen of the City, taking precedence over everyone except the sovereign. Children will cheer him as he passes in the golden coach, and all during that glorious year the Mansion House and everything in it will be at his disposal.

City authorities first discussed the idea of building an official residence for the lord mayor in 1728. A site was selected at the very center of the square mile that had been the Roman city of Londinium, and after infinitely more discussion, an architect was agreed upon.

Three men had been invited to compete, two more submitted plans uninvited, and in the end the commission was given to George Dance, clerk of the city works. Enthusiasm for the buildings of Palladio in Italy was running high. Dance had faithfully followed Palladio's rules of proportion and produced plans for a




building of public grandeur and private charm, a building supremely suited to its purpose.

Construction began in 1738. On November 9, 1753, Crisp Gascoyne returned from the lord mayor's banquet and ball at Guildhall riding in a coach drawn by six horses and became the first lord mayor to sleep at the Mansion House.

There have been changes since then. Dance had designed an Italianate open courtyard at the core of the house, more suited to the climate of



ABOVE: Corinthian columns in the Egyptian Hall represent architect George Dance's concept of Egyptian architecture. Top section of the stained-glass window depicts the death of rebel Wat Tyler in 1381; lower portrays Edward VI entering the City of London after his coronation in 1547. OPPOSITE ABOVE: Architectural details of the lord mayor's office are highlighted with 23-carat gold leaf. The rug, designed in 1976, repeats the ceiling motif. OPPOSITE: In the Gentlemen's Cloakroom, once the servants' hall, an ancient sign admonishes: "Swear not, lie not, neither repeat old grievances. Whosoever eats or drinks in this hall with his hat on shall forfeit sixpence, or ride the wooden horse."

Italy than to that of England. In 1795 the court was roofed over, an improvement noted at the time as "rendering the house free from dampness which now exists." Much later the entrance was moved from the main door to the side. The two faintly ridiculous superstructures that originally added height to the grandest of the halls have been removed, and today the Mansion House is a building of pleasing proportions.

In the Victorian era stained-glass windows were added in the Egyptian Hall, and two massive Gothic-style gilt chairs of state. A billiard table was installed in the wide corridor outside the ballroom, and when Queen Victoria came to call, a sculpture of Leda and the Swan was boarded up in the interests of propriety. At that time also it was decided that the furniture in the house was old-fashioned. The famous "Nile chairs," a Regency sideboard and two eighteenth-century mahogany writing tables were kept; some Hepplewhite and Sheraton satinwood chests of drawers survived



because they were useful and could be relegated to servants' rooms, but much of the furniture was sold.

The twentieth century in its turn viewed the heavy Victorian furniture as old-fashioned and sent it off to the servants' rooms, brought back the satinwood chests of drawers to the lord mayor's dressing room, and filled the gaps with reproduction furniture and chandeliers made to Georgian designs.

The large staff that keeps all of this in perfect order must be one of the most precious assets of the Mansion House, a building so vast that one man spends much of his time just changing the light bulbs. A rear admiral is in charge of the household, which comprises one housekeeper, ten housemaids, three footmen, three platemen to look after the gold plate and the silver, seven maintenance men, four chauffeurs and five chefs.

In November 1984, Sir Alan Traill became the 657th lord mayor of London. He and Lady Traill, like others before them, brought their own touches of home to the private quarters of the Mansion House—family photographs, a collection of small enamel boxes, a favorite ottoman and carpet. A treasured silver tureen awarded to an ancestor came out of the vault for a year, and wherever Lady Traill could, she added touches of the country to the City.

There are evenings when the Mansion House comes alive with the colors of ball gowns, footmen's livery, the court dress of the aldermen, and the lord mayor himself resplendent in a black-and-gold robe.

On such occasions the tables in the Egyptian Hall are set with the dinner



ABOVE: It is a tradition for each lord mayor to renovate a room of the mansion. Dame Mary Donaldson, the first woman to be elected lord mayor, 1983–4, had the lady mayoress's boudoir/sitting room painted. While Sir Alan Traill was in office, 1984–5, Lady Traill added new draperies, carpet and upholstery. The elaborate plasterwork is original and considered particularly outstanding. OPPOSITE: The simplicity of the private dining room is in comfortable contrast to the vast public rooms. On the mantel, Oriental blue-and-white covered jars flank a bracket clock. Silver tureen on the table at the right of the fireplace was awarded posthumously to an ancestor of Lady Traill for bravery in the Battle of the Glorious First of June, 1794.

services, gold plate and silver traditionally given by past lord mayors. Guests who happen to be descendants of previous lord mayors will find that the silver bequeathed by their ancestors to the Mansion House has been set at their places.

The State Salt will be on the table, a famous piece formerly used to mark the precedence of those sitting "above the salt," and so will the Fire Cup, the only piece from the City's early collection of silver and gilt to survive the Great Fire of 1666.

But if the lord mayor's year is glitter, it is also hard work. He may give as many as a thousand speeches; cameras and police escorts will never be far from the limousine with the license plate LMO; he will raise a great deal of money for charity, entertain on behalf of the City, travel as its ambassador, preside as its chief magistrate and attend to its administration.

There are countless meetings at the Mansion House, most of them held in the Long Parlour. It was there that Prince Albert came in 1850 requesting financial support in the City for

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# Architecture: Stanley Tigerman

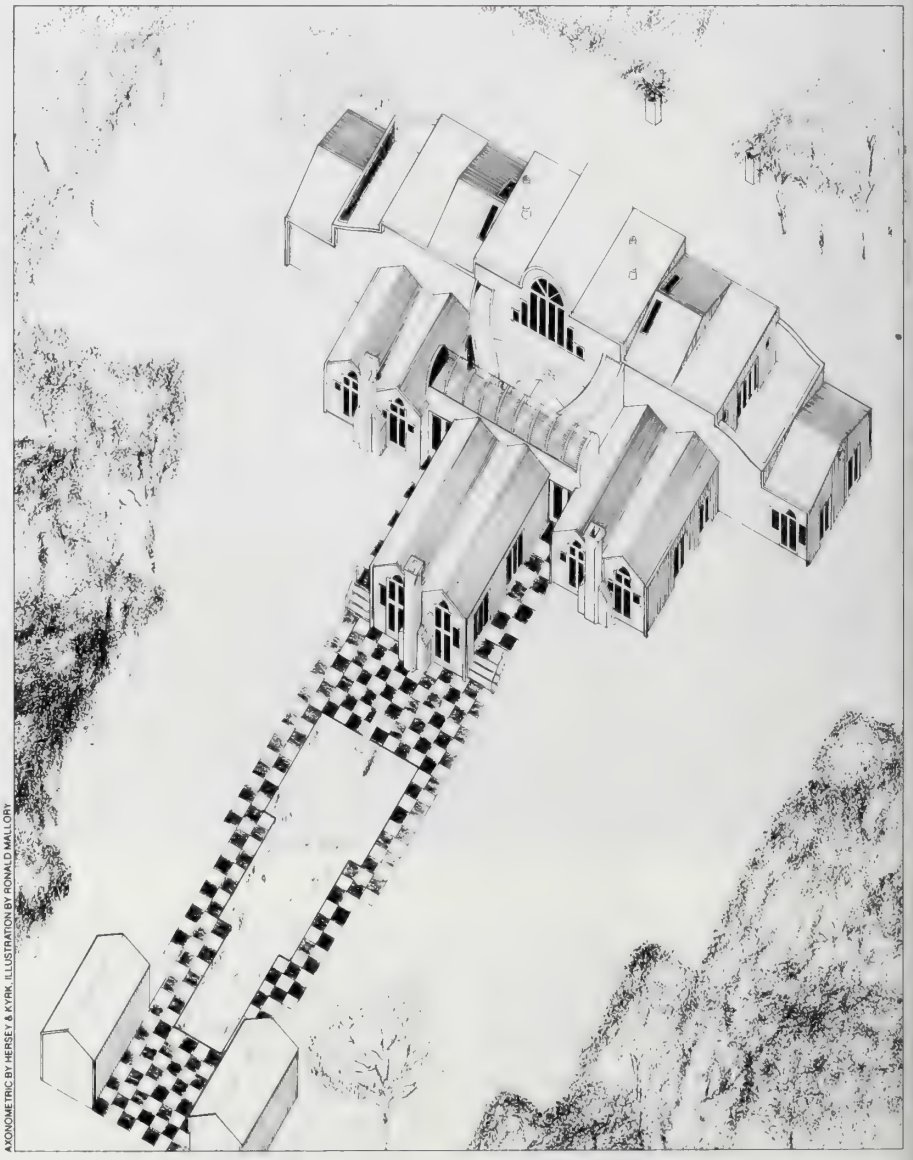
INTERIOR DESIGN BY RICHARD HIMMEL, FASID
TEXT BY HUGH NEWELL JACOBSEN
PHOTOGRAPHY BY TONY SOLURI

THE STRING OF place names that are the suburbs running north along the shore of Lake Michigan from Chicago are recited like a litany by those on familiar terms with this unique and prideful meeting of the prairie and the Great Lakes.

There is little question, as the drive follows the shore for thirty miles or so, that these suburban houses present themselves in every form and express every hope and aspiration. This wonderful drive presents, in passing, the architectural expression of the American dream.

Some of the country's best architects have worked on fulfillment here—Frank Lloyd Wright, Louis Sullivan, H. H. Richardson and, of course, David Adler. Chicago architect Stanley Tigerman has also had his opportunities for expression here, and a remarkable new house he designed shows this clearly.

The site is entered through a pair of gates which announce that this approach has been carefully thought out. The front façade, with a central arch and flanking curved cornices, is an enigma. This toylike structure, a "sentry house," as Tigerman calls it, faces a paved forecourt and promises entry through a double door located farther within, at the rear of the deep and wide central overpass that functions as a porte cochere.



AXONOMETRIC BY HERSEY & KYRK. ILLUSTRATION BY RONALD MALLORY

A new addition to the suburban landscape of Chicago is Stanley Tigerman's vaulted and multigabled design in Highland Park. ABOVE: An axonometric drawing of the house from the pool area. "The front section creates a 'bar' to which the rear garden elements are attached," says Tigerman. OPPOSITE: The front façade is characterized by the architect as a "mask." A round arch and window are the central focus of the stepped and curved cornice line. Below, a broad opening acts as a porte cochere.





The entrance door is at once inviting and teasing because of the promise made by the front façade. The wit of this entry, this little dollhouse holding a pair of doors, represents an ever-beckoning quality that is an essential part of the underlying character of the house.

The entrance corridor is flooded with light, and the various rooms that arrange themselves around it are held together by this delightful space. All of the major rooms, as well as the twin staircases to the master bedroom suite above, are served by it.

The plan of the house is a study in absolute symmetry. A large family room and dining room are at opposite ends of the hall, and the living room is centered between these flanking wings, aligned with the entrance axis of the long corridor.

These ground-level rooms have highly polished black-granite floors that endorse a certain amount of design formality, and each room is located in its own wing with roofs defined by double gable ends. The interiors are both playful and elegant as the architect skillfully unites two gabled forms into one interior space.

In the informal dining area of the kitchen wing, a fireplace is positioned on the center line formed by the adjoining gables. Here the space is opened by windows and doors that deliberately manipulate the scale and the ever-changing quality of light.

The pair of formal stairs that originate from the entrance hall wind their way to the second floor. There is an upstairs library with comfortable window seats, a fireplace and glass doors connecting the room to a terrace lined with potted plants. The space is symmetrically matched by a similar arrangement for master bath, spa and exercise equipment; its walls and floors are finished in a highly polished brown-and-white marble.

Between the master bath, with its adjoining dressing rooms, and the library is the master bedroom, which can only be described as the pièce de résistance of the house. This barrel-vaulted room is the space over the porte cochere. It is the massive vault, lying on the dominant entrance axis, that reinforces the balance and symmetry of the entire house.



OPPOSITE: A high ceiling and a reading alcove vary the space of the second-story library, which opens onto a terrace. ABOVE: Central to the plan, the master bedroom is "the symbolic center of the house," says Tigerman. The expansive vault—surfaced in copper tea-paper—opens a commanding window view of the rear garden. The chaise longue is 19th-century Indian. Interior design throughout by Richard Himmel. FOLLOWING PAGES: In the kitchen wing, the informal dining area displays how the architect created multifaceted spaces within paired gables. The work at left is by Jedd Garet.

Here a fireplace is centered on the wall opposite the bed, and each of the four corners of the room are matched with the same style of pocket door. The colors used throughout the master bedroom, library and bath are a range of coppers derived from the bedroom vault, which is surfaced in shiny copper tea-paper.

A view from the arched bedroom window reveals the black-tiled swimming pool, its long stepped form tapering toward the end of the garden. While the color of the pool recalls the black-granite floors within, the terrace and the pool surround are paved in dramatic and high-style black-and-white squares. At the end of this terrace and at the rear of the garden, the architect has placed a pair of follies that totally trick the eye: These are neither a pair of two-story houses, as they first appear, nor are they as

*continued on page 149*







Tigerman refers to early-19th-century architecture when he calls the rear wings (above) and pool pavilions (below) "John Nash revisited."



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Residences of Michael and Phyllis Steiner
*continued from page 47*

better word. Artists and collectors collect differently, after all, and the loft contains such random visual stimuli as a photograph that appears to be Sigmund Freud but is actually, as Steiner terms it, "our lord, Cézanne," as well as a photograph of a model from a fashion magazine. But work on the more serious side abounds. Six canvases by Larry Poons, for instance, two by Jules Olitski, three Kenneth Nolands, pieces of sculpture by Maillol, Rodin and Anthony Caro, and an unpretentious canvas by, of all people, the art critic Clement Greenberg. The work that Michael Steiner believes in most strongly—including, of course, his own—can be considered exemplars of Greenberg's austerely unfrivolous and antiopportunistic *diktat*.

Not all current work so qualifies, it seems. Steiner's walls boast few pieces by his contemporaries. This is no accident. Michael Steiner can be brutally funny about his coevals, remarking of one that "to have him in your life is like having nothing on your spoon. I like a little foie gras with my foie gras."

He continues, "Now let's take these guys as *painters*. Eric Fischl, for instance, is a beautiful painter. I prefer representational art to abstract art. My whole orientation, all the artists I've loved—Donatello, Ghiberti, Michelangelo, Cellini—are all representational artists. A representational failure is infinitely more interesting than an abstract one. There's nothing as boring as abstract art that fails."

Which somehow brings things back in a loop through work to life and success, and the tenth muse, Publicity. "Let's say this," Michael Steiner observes. "You can choose to live life in public. You can make a choice about your life span as an artist. It can be so charged and so exciting and so gratifying that you opt for a shorter experience. But I'm not living my life in public. I'm not that kind of artist. I do want to get old. Time will be the arbiter. I want to see if I'm right or not." □




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Architect's Faubourg Marigny Revival
*continued from page 59*

blinks upon entering a cave of treasures. Light from the small-paned windows gleams on the polished mahogany of a Chippendale corner chair and glints on the steel frames of two Mies van der Rohe Barcelona chairs. The sparkle of a silver luster tea set, the glow of a golden Nepalese Buddha, the iridescence of a Tiffany vase are dazzling. There are paintings everywhere, ranging from a fifteenth-century Italian *Flight into Egypt* to Haitian primitives, Indian miniatures, Currier and Ives prints, Clarence Laughlin photographs, an ethereal portrait of Mary Davis by John Carroll and a bouquet of roses painted by Arthur Davis's mother.

The wonderful objects that fill every nook of the cottage are instructive as well as beguiling. Some of them crystallize a style while others distill a culture, and all are arranged in artful and evocative juxtapositions, from an Art Nouveau mirror to a Mexican skull of papier-mâché gaily decorated with flowers, birds and lizards. There are Greek amphorae of the second century B.C. flanked by a ferocious Solomon Islands deity tricked out in cowrie shells and human hair, and—a special prize—an intricate paper model of British architect James Gibbs's masterpiece, St. Martin-in-the-Fields. Souvenirs of the Davises' travels, the artworks also testify to their eclectic, informed and sophisticated taste.

On a night when a full moon whitens the Faubourg Marigny, palmetto fronds rustle in the breeze and a wind chime tinkles, it's easy to imagine Bernard de Marigny's ghost materializing from the shadows and peering wistfully into the Davises' cottage. And if it happens to be the night of a soiree, the sybaritic Creole—who in his day entertained Lafayette and Andrew Jackson and was entertained in Paris by King Louis Philippe—will applaud the Davises' elegant style of hospitality. Perhaps he will rest more easily, in the St. Louis cemetery on Basin Street, knowing there are *habitants* of his faubourg who still savor the good things of life.□

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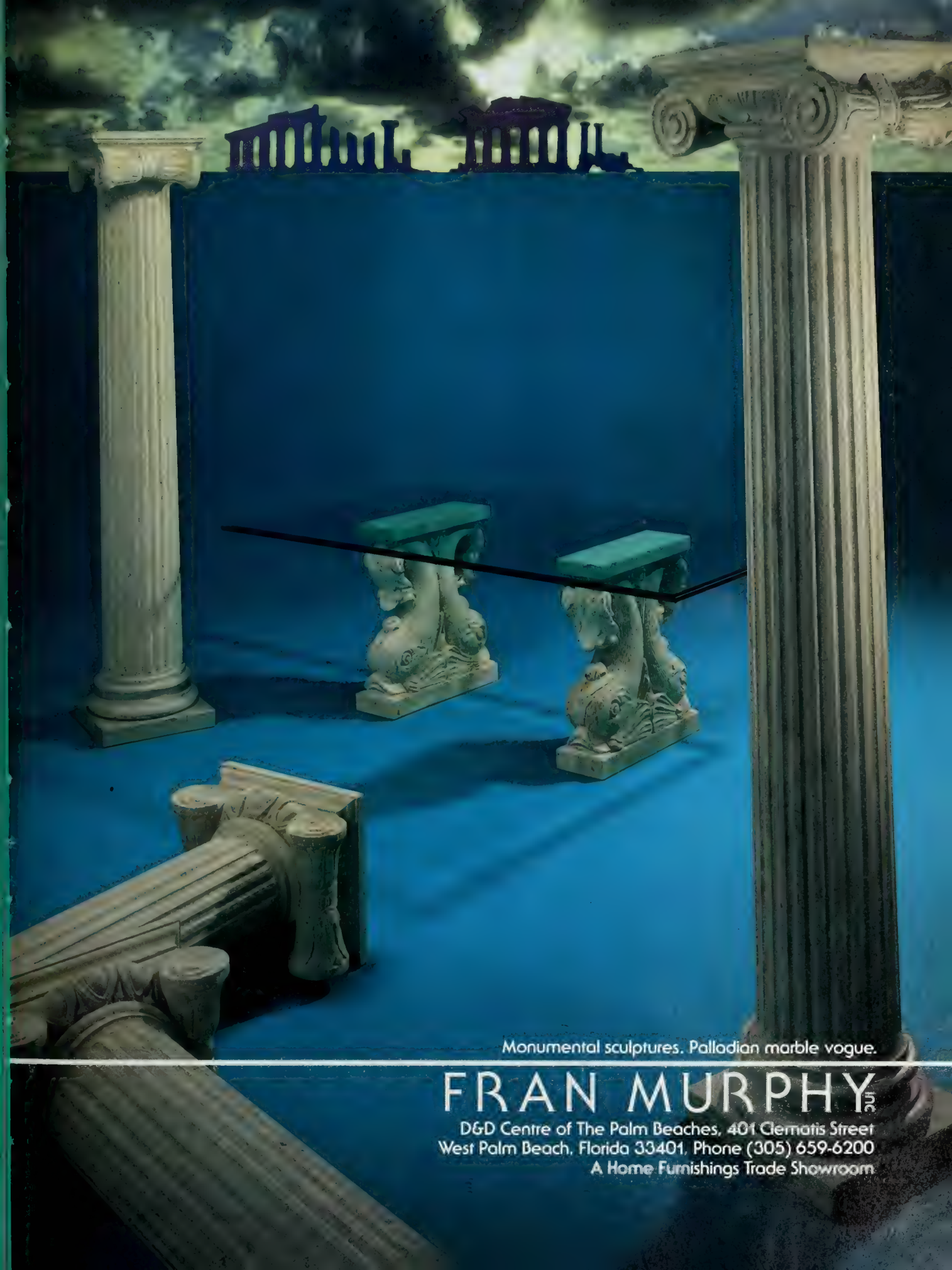
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In a Mughal Garden
*continued from page 122*

chenar trees, the twenty-five-acre garden was typical of the great Mughal pleasure grounds. Subdivided according to the traditional fourfold plan, it had three terraces, each of which was designed to serve a different purpose. The first terrace was dominated by the Hall of Public Audience, the second formed the emperor's private garden, and the third was reserved for the use of the harem.

In effect huge open-air palaces,

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gardens like Shalimar incorporated every possible device to delight the imperial imagination. Airy summer pavilions set in the center of huge pools were misted by hidden jets placed under the eaves. Hot and cold medicated baths were ever ready for the royal whim, as were the talents of an array of jugglers, mountebanks, wrestlers and musicians. Courtiers could walk along canals animated by hundreds of fountains, or pluck fruit from groves of quinces, apricots and pomegranates. In parterres and along walkways, flowers brought from the far reaches of the empire competed for attention with peacocks and with tame cheetahs paraded about on leashes. By day, graceful marble platforms cut with openwork decoration and placed over watercourses provided quiet places to recline, to compose verse or to create elegant calligraphy. At night, candles set on tiny rafts illuminated canals, and lanterns set in niches behind cascades provided an elegant backdrop for opium parties and the subtle rhythms of dancers.

Caught by the seductive spell of the Mughal garden, we well understand the intentions of the poet who set a verse above the massive portal of Shalimar Bagh: "If there is a paradise on earth, it is here, it is here."□

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## HISTORIC HOUSES

The Lord Mayor's Mansion
*continued from page 129*

his plan to hold the Great Exhibition.

The Mansion House also becomes a focus in times of crisis. In 1780 the Gordon Riots raged throughout the City and it was recorded that forty-nine windows were "broke bad" and sixty-seven "midling." In 1862 the Mansion House was used as a depot for food and clothing to be sent to workers in Lancashire, where the cotton mills were idle because the Civil War in America had interrupted shipments. In 1901 people thronged to the Mansion House to hear the lord mayor read out the news of Queen Victoria's death, from the window of his office in the Venetian Parlour. In 1912 it was the center for the lord mayor's appeal for funds to aid the families of those lost in the sinking of the *Titanic*, and on Armistice Day, 1918, the lord mayor stood on the balcony in full regalia, majestically leading the vast rejoicing crowd in singing the doxology.

One night in 1834 an old woman in rags turned up at the door, breathing gin and quite convinced that she had a right to enter, for this was her birthplace and hereditary possession. After being detained overnight, she appeared before the lord mayor, was asked her name and proudly replied, "Mary Whittington."

She was indeed a descendant of the legendary Dick Whittington, "thrice Mayor of London."

The lord mayor was a good-hearted man, and when he learned there were other Whittingtons in the country, he gave her some shillings, some shoes and some advice for the journey: "Don't drink any more gin." And she replied: "Never again, but without offence I might take a drop of heavy and a pipe of tobacco."

The lord mayor serves from November 9 to November 9. Sir Alan Traill's term ended in November 1985, when he was succeeded by Sir Allan Davis, who will hold the title until November of 1986. The Mansion House belongs to each lord mayor; but even more than that, it belongs to London.□

## ARCHITECTURE

Stanley Tigerman
*continued from page 133*

small as they seem. One pavilion holds a cabana, bar and pool equipment; the other is a screened porch and dining pavilion.

The edges of the black-and-white terrace are lined with an emerald-green carpet of grass that neatly follows the terrace's geometric shape. The required-by-law protective fence around the swimming pool is always a problem for an architect. Here Tigerman installed a black fence and

**The almost cookie-cutter, dollhouse elevations have a logic and wit that have become the architect's signature.**

planted Baltic ivy at six-inch intervals along both sides of this visual obstruction. "Give us five years and you won't see the fence," he says, "only a crisp line of green."

The rear of the house is a delightful fulfillment of the promise made by the front. The balance, the perfect symmetry, the almost cookie-cutter, dollhouse elevations have a special logic and wit that have become the architect's signature.

The designs of Stanley Tigerman, sometimes filled with near-irreverent references and architectural metaphors, display a seriousness backed up by his knowledge of history and his innate architectural skills.

In this house the Neoclassicism of Tigerman's hybrid design is influenced by the work of late-eighteenth- and early-nineteenth-century British architects the Adam brothers and John Nash. The variety of ambiguous interior spaces are held together by the tyranny of symmetry, and the residence becomes much more than a witty architectural exercise. It is an American dream house whose plan works and whose arrangement clearly fulfills the multifaceted callings and demands of its owners.□

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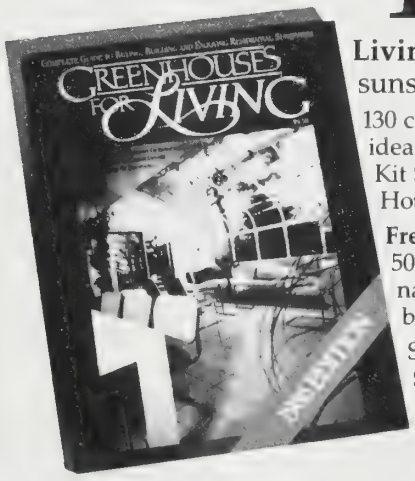
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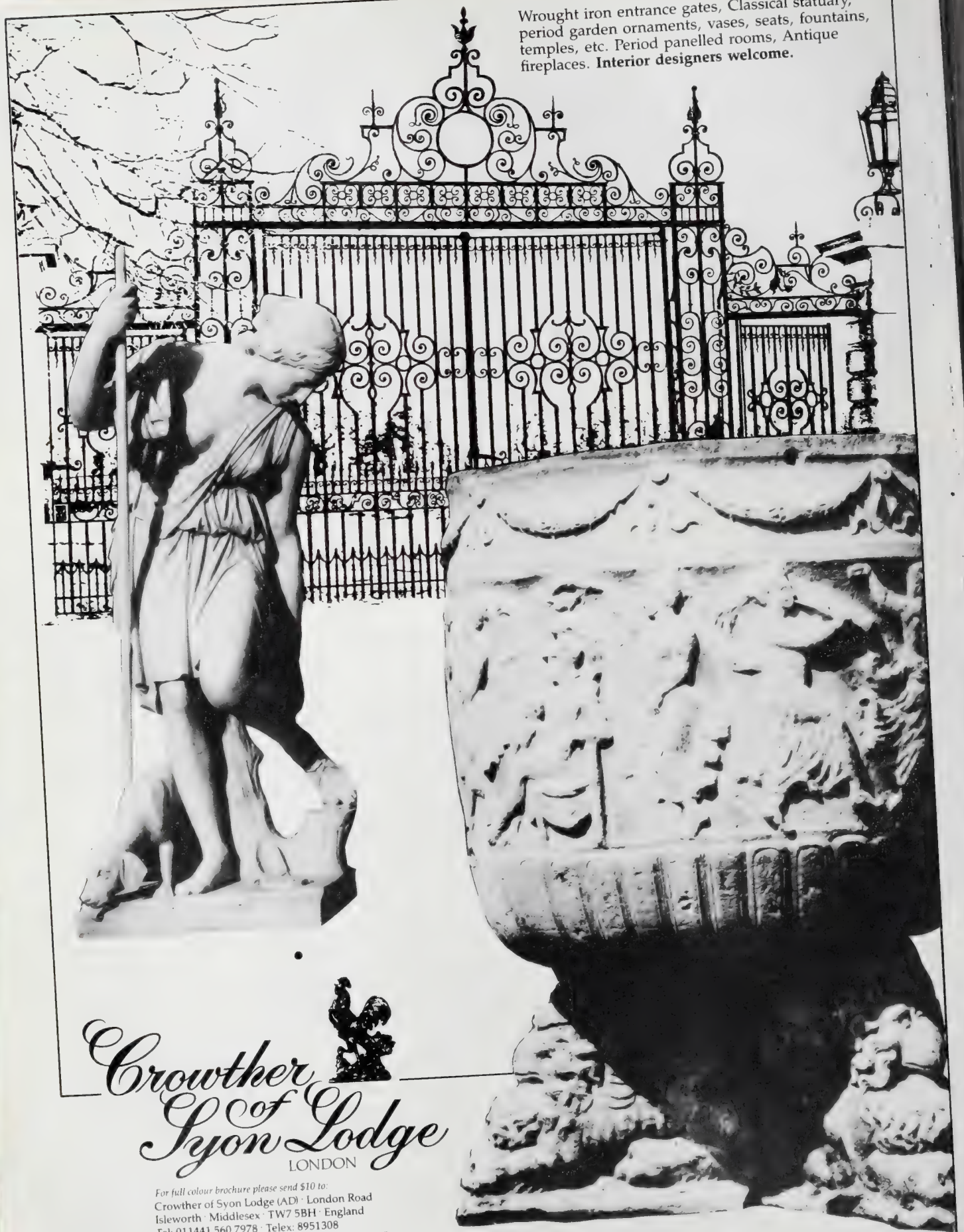
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## The Venerable House of Agnew

By James Lees-Milne

AGNEW'S MUST BE the doyen of art dealers in Great Britain. There are many other London dealers of very high repute, but few can compete with this one in terms of longevity and unbroken tradition. The present chairman of the firm, Evelyn Joll, had a mother-in-law who was born an Agnew, and the retired chairman, Sir Geoffrey Agnew, is an extremely active partner, as is his son, Julian. The latter is a great-great-great-grandson of the founder, Thomas Agnew.

In the art world, Agnew's is a household name. Called "redoubtable" by Degas in a letter to Tissot in 1873, the gallery was mentioned appreciatively by Oscar Wilde in *The Picture of Dorian Gray* in 1890 and burlesqued in a limerick by Dante Gabriel Rossetti. Acclaimed as something even more sacred than the Royal Academy by Frank Rutter, and exaggeratedly equated by Virginia Woolf with Queen Anne as an institution, Agnew's has gone from strength to strength since its founding during the reign of George III in 1817.




*Venus and Adonis*, an 18th-century work by the Venetian Jacopo Amigoni, echoed contemporary French painting. It is exhibited at Thos. Agnew & Sons, a noted London gallery that has carried on an unbroken family tradition since 1817.

That was the year an Italian émigré to Manchester, one Vittore Zanetti, announced to his clients through the *Manchester Mercury* that he was taking into partnership Mr. Thomas Agnew, aged twenty-three, "whose ability, assiduity, and attention to the various branches" of his business, which was then not confined to paintings but embraced the general run of antiques and scientific instruments, "will at all times ensure a ready and punctual attention" to orders. Under these favorable auspices Mr. Zanetti begged the continuance of his clients' patronage.

When Zanetti and his son, Joseph, retired in 1835, Thomas Agnew was left as sole proprietor of the business. By the time of Agnew's death in 1871, the firm was already concentrating primarily on buying and selling contemporary paintings. Agnew had made friends with the young Richard Bonington, and before 1850 was dealing in the works of Constable, Etty, Turner, Pyne, John Martin and many other fine English artists. Agnew immersed himself in the paintings of his countrymen as much from sheer love as from gain.

In 1851 Agnew took into partnership his two sons, William and Thomas, and the family firm became what it has since remained, Thos. Agnew & Sons. Until his death twenty years later, Thomas Sr. was a person of consequence in Manchester, then at the peak of its prosperity due to the cotton industry. Sparing much time for good works, he became mayor of Salford and entertained politicians as well as artists at his table in the country. Before he retired in 1860 he opened a London branch in Waterloo Place, which became the firm's center of activity.

Of the two sons, William, who managed the firm from 1861 to 1895, was one of the most enterprising businessmen of his time and a major figure in the international art market, which he dominated. "A prince of art dealers," the newspapers described him in obituaries. A man of exuberant vitality, genial and persuasive, he was, like his father, totally dedicated to pictures. This devotion has been shared

*continued on page 158*

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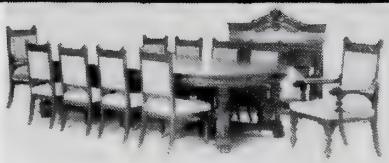
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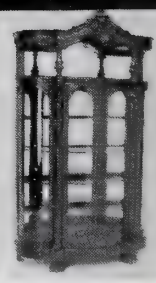
Art Deco Rosewood Office Group



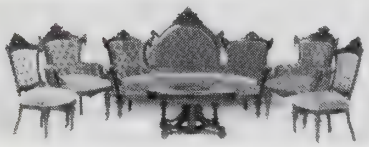
Hooded Griffin Sideboard, en Suite



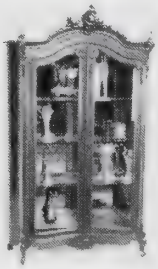
14 pc. American Mahogany Carved Griffin Matched Dining Set



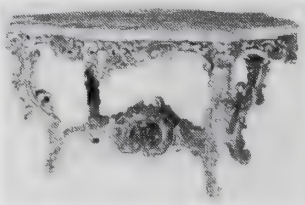
Griffin China Cabinet, en Sui



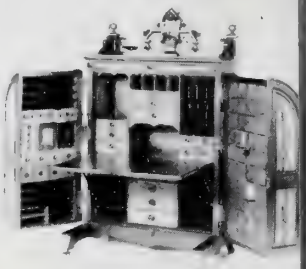
5 pc. Renaissance Revival Parlour Set by John Jelliff and Inlaid Coffee Table



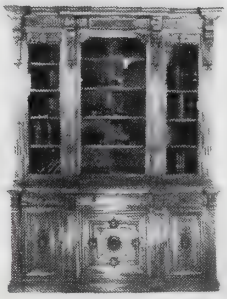
Louis XV Bombe' China/Display Cabinet



Gilt-wood LXV French Marble Top Table, 18th Century (62" x 38")



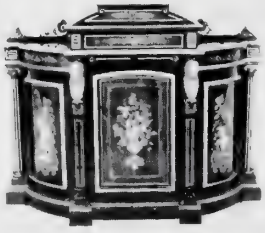
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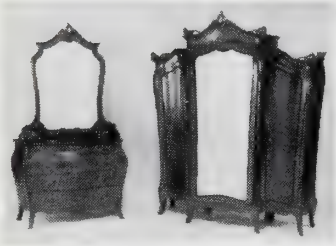
Incredible 2 Pc. Art Deco Desk & Bookcase by Louis Majorelle



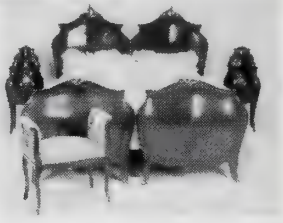
Inlaid Cabinet by A. Roux

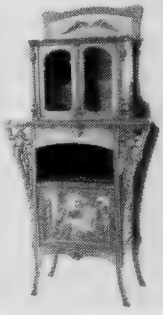


9 pc. Oak Country French Dining Set

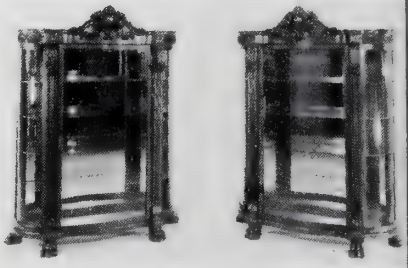


8 pc. Mahogany Inlaid French Bombe' Bed Set with Ormolu Mounts





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The Venerable House of Agnew
*continued from page 154*


DERRY MOORE

RIGHT: Seated beneath circa 1900 portraits of Agnew family members are the managing directors of Thos. Agnew & Sons. From left are Julian Agnew, Evelyn L. Joll, Richard N. Kingzett and Sir Geoffrey Agnew. BELOW RIGHT: A pair of Jan-Claudius de Cock marble sculptures, *Day* (left) and *Night*, and two paintings by Luca Carlevaris are displayed in the salon. At left is *The Bucintoro in the Bacino di San Marco*, 1709; at right, *A Regatta on the Grand Canal in Honor of the Visit of King Frederick IV of Denmark*, 1710. BELOW: *A Storm off the Coast*, a small oil on paper by John Constable, dates from 1824-8.

**The secret of Thos. Agnew & Sons' enduring success lies in the continuity of a closely knit family dynasty and the wide connoisseurship of each generation.**


THOS. AGNEW & SONS


DERRY MOORE

by all his descendants who have worked in the firm. William counted among his friends men in every walk of life—prime ministers, patricians, artists and artisans. There was not an English painter with whom he was not on intimate terms, and he would spend Sunday mornings visiting their studios. But as well as the works of his countrymen, he brought old masters to the gallery, buying and selling them on a scale never before attempted.

In 1875 the premises at Waterloo Place no longer proved spacious enough for the burgeoning firm. William thus bought the site of a coaching yard at 43, now 39, Old Bond Street and erected the existing gallery.

Of the famous paintings with whose dramatic history Agnew's has been involved, Gainsborough's *Duchess of Devonshire* has probably caused the greatest international sensation. It was bought in 1876 by William Agnew at the Wynn Ellis sale for 10,000 guineas, a very large sum at the time. William fell head over heels in love with the subject's bewitching beauty. The painting was exhibited at the Bond Street gallery and was seen and admired by thousands. Then it was stolen. Every newspaper in the world recorded and commented upon the disaster, but all efforts to recover it failed. Finally, in 1901, Pinkerton detectives handed it over to William's son, Morland, in a Chicago hotel under very dramatic circumstances. This was only one of Agnew's many triumphs.

Agnew's has rightly prided itself on its generous services to the arts, which have meant so much to the company. "The Art Treasures Exhibition," staged in Manchester by Thomas Sr. in 1857, was the first attempt to show to the public some of the artistic treasures contained in English country houses. Thirty years later William held another great exhibition, also in Manchester. Since 1918 the firm has had a series of loan exhibitions from private collections, a tradition that continues to the present day.

The secret of Thos. Agnew & Sons' enduring success lies in the continuity of a closely knit family dynasty, the wide connoisseurship of each generation, and the personal confidence existing between dealer and client. Business has been carried on for over one hundred fifty years with several

*continued on page 162*

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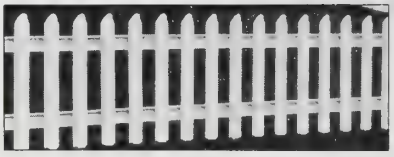
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## The Venerable House of Agnew

*continued from page 158*

families, such as the Ashtons of Hyde. Prominent Victorian families like the Guinnesses and Tennants built up large private collections almost exclusively through Agnew's.

One such patronage had humble beginnings. Sir E. C. Guinness walked into the gallery one summer afternoon in 1887 and was so impressed by the friendly reception that within a few years he had bought a Boucher and a Cuyp, thirty-six Reynoldses, fifteen Gainsboroughs, a Rembrandt, a Vermeer and literally dozens of Dutch and French old masters. There are clients today like Paul Mellon, in the formation of whose immense collection of English paintings Agnew's has played a very significant role. Agnew's takes the cosmopolitan view that as long as a masterpiece has a good home, no one country has a greater claim to the work than another.

Colin Agnew, the great-grandson of Thomas Sr., had a love and knowledge of Italian paintings, with a particular interest in Venetian works, that until his death in 1970 endeared him to a great many collectors over a period of sixty years. Carrying on this tradition, the gallery held a highly successful exhibition in the summer of 1985 of choice eighteenth-century Venetian paintings. Artists of the first rank were represented, including Amigoni, Bellotto, Guardi, Longhi, Marieschi, Piazzetta, Sebastiano Ricci, Tiepolo and Canaletto. Several of these pictures had passed through Agnew's hands in the past. A Canaletto of Warwick Castle was sold by the firm in 1919, again in 1980, and once more in 1985.

Agnew's manages to remain both staunchly conservative in regard to quality and taste and yet very much in the vanguard of the art market. Julian Agnew reaffirms that today the gallery's policy is still to carry the very greatest paintings. On the other hand, the gallery now also keeps a large selection of high-quality yet inexpensive paintings and drawings for the modest collector—a policy surely to be much commended. □

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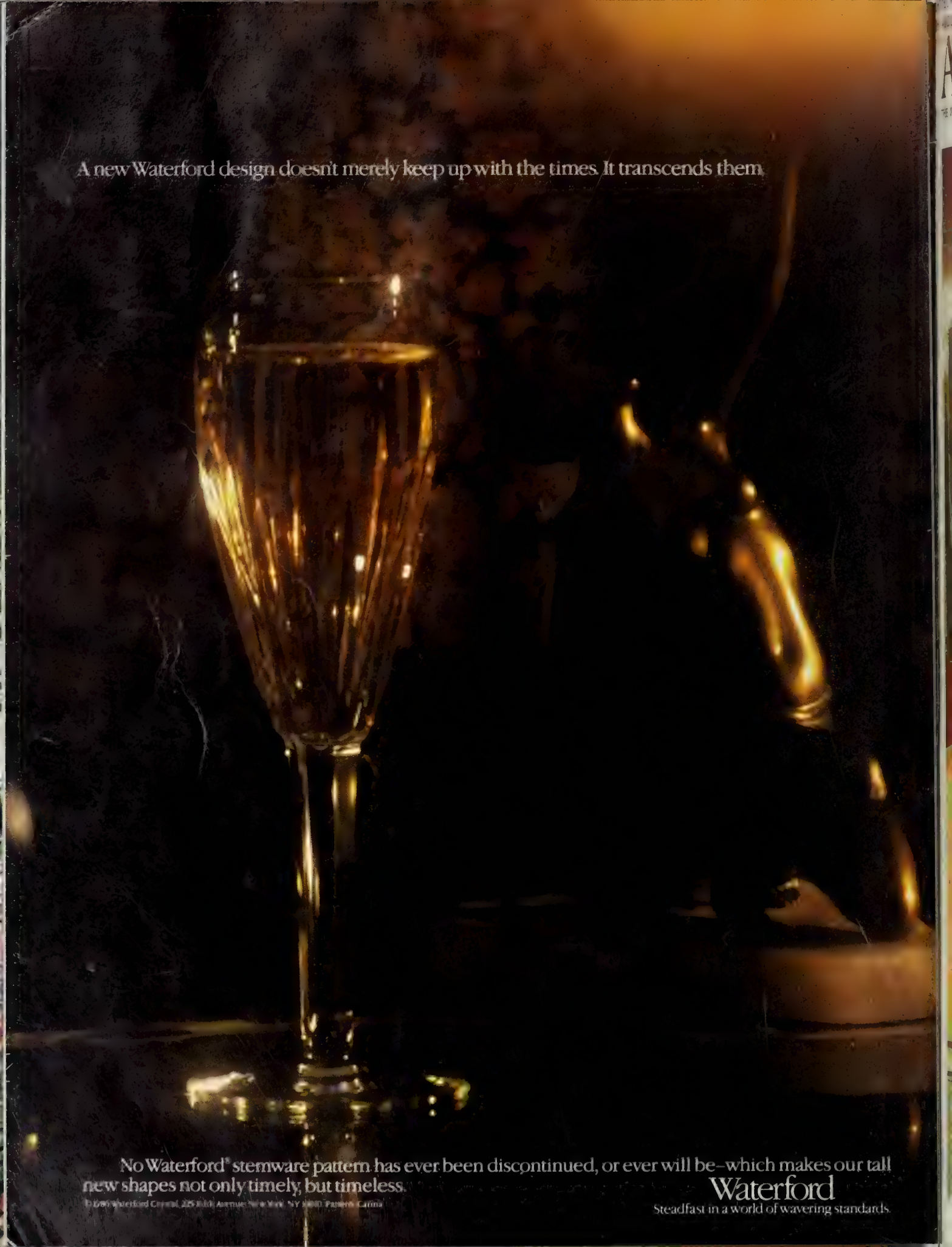
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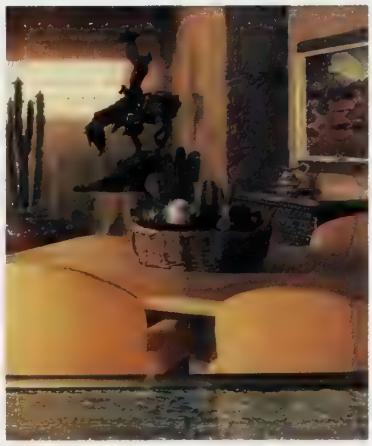
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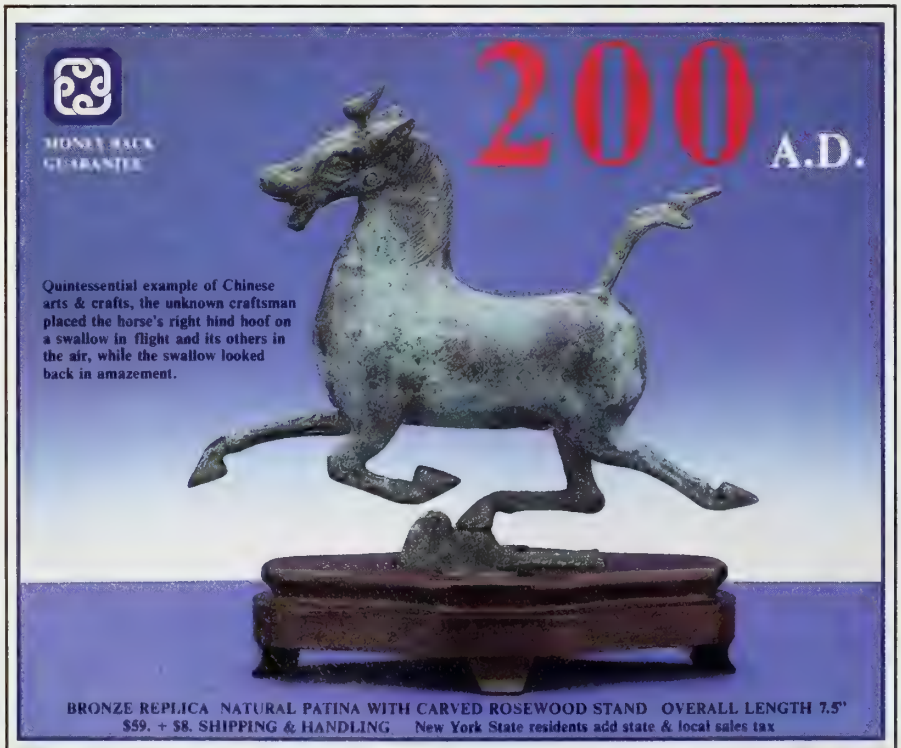
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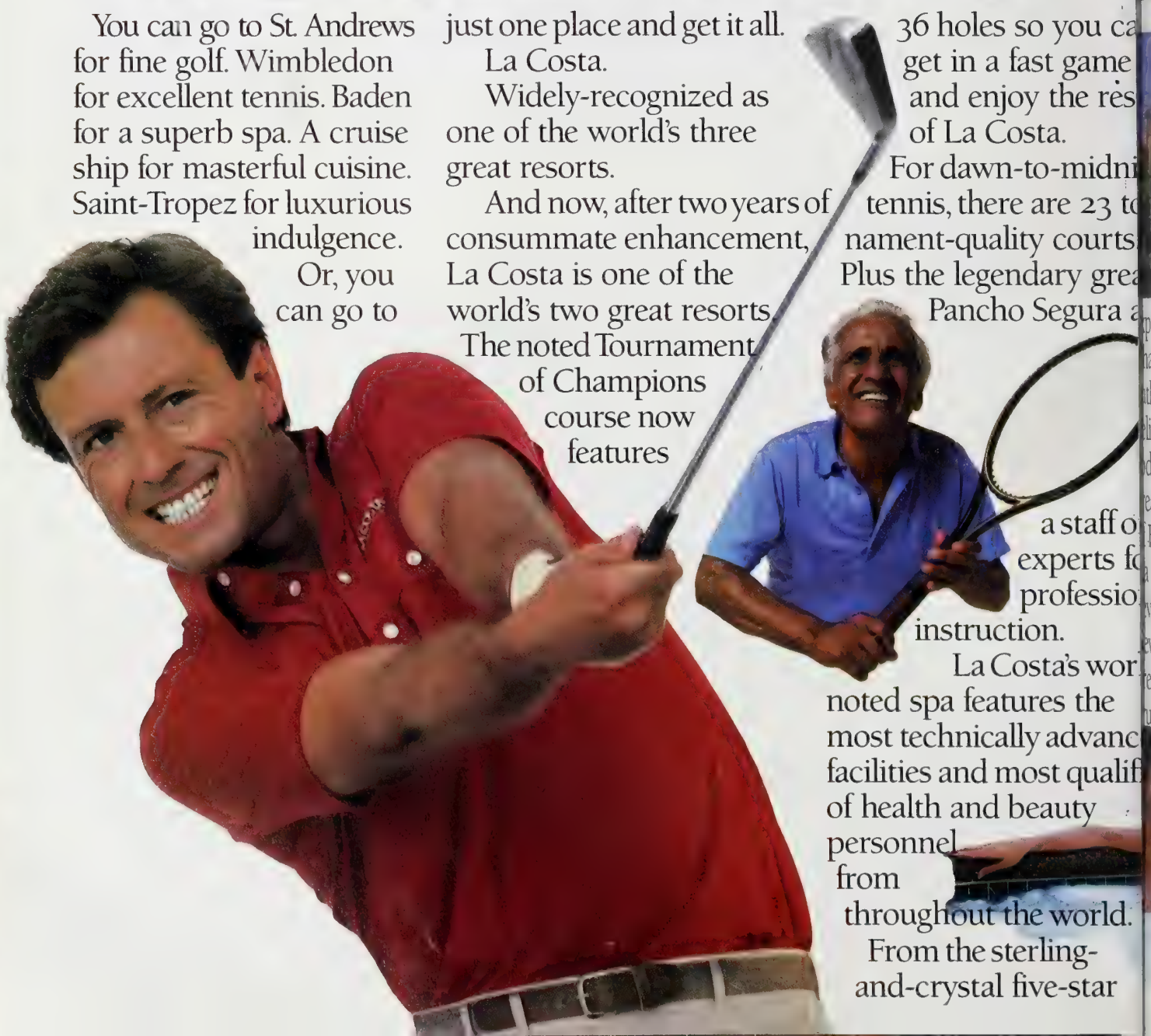
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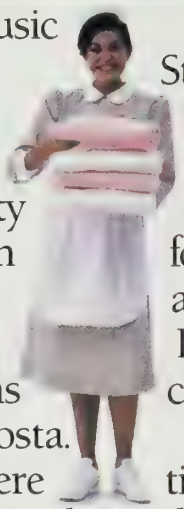
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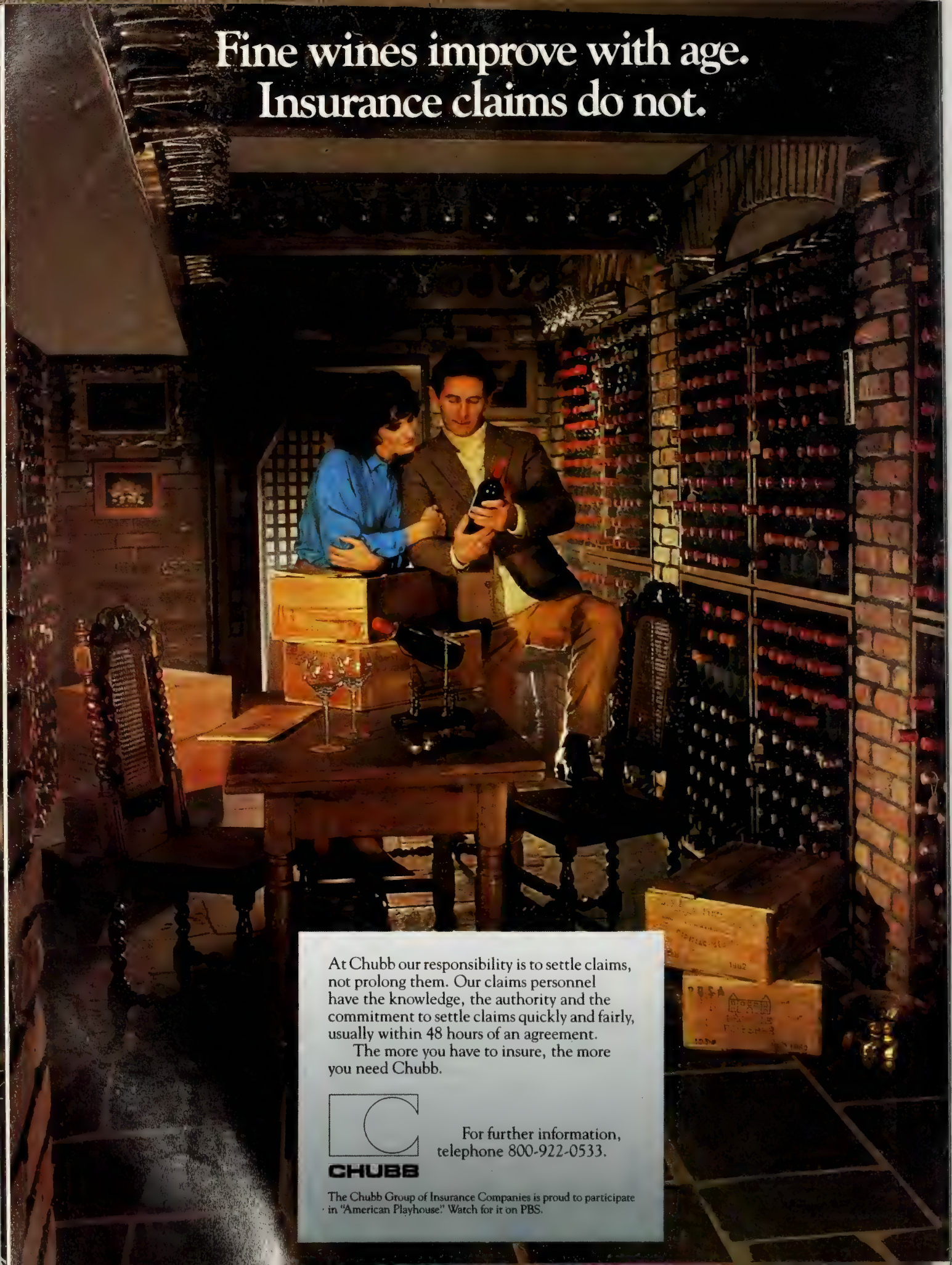
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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms.*
*Address: Letters,* Architectural Digest,
*5900 Wilshire Boulevard, Los Angeles, California 90036.*

When I received your April 1986 issue, I opened it to an uncaptioned two-page spread of a living room. Immediately I thought, "Angelo Donghia." And then I thought, "Isn't it about time someone did an article to acknowledge his contribution . . . to really say who he was and that he's gone?" Then I turned to the beginning of your piece on Lake Hill Farm and discovered that I had my wish. I am not particularly knowledgeable about interior design, and I think that fact in itself qualifies me to testify that excellence has its own voice—and anyone who listens can hear it. Angelo Donghia's statement regarding what his work and his life were about is alive and well. We can rejoice in that. Thanks for saying "Good work and goodbye" to an excellent life.

*Ann Hogsett*
*Shaker Heights, Ohio*

Robert Stuffings's experiment in futuristic design for his Colorado apartment ("Back to the Future," April 1986) was rather more than my traditional sensibilities were able to take. "A vehicle passing through space and time" is an apt description for an interior that looks for all the world like a spaceship. It's a good thing people like Robert Stuffings are given the opportunity to express themselves, but I must say this type of interior is hard for me to understand.

*Wallace Birnhardt*
*Little Rock, Arkansas*

Seeing Robert Stuffings's home in your April issue restored my faith in progressive interior design. The subtlety of Stuffings's statement was inspiring. My favorite touch was the wave patterns created by reflections on the brass ceiling—what a lovely interplay between the rigid pyramids and the soft bands of light.

*Randall Jones*
*Salem, Oregon*

The residence in "Houseboat on the Seine" (April 1986) was imaginative and the photographs you featured were lovely, but since the text mentioned the owner's use of lighting to lend the home "mystery and significance" at night, I would have liked to have seen some pictures of it after sunset. It might also have been nice to get a clearer sense of the home as a boat. I would never have suspected the interiors weren't firmly landlocked if I hadn't read the text. You could have added an interesting angle to the article by emphasizing the location more in the pictures.

*Maryanne Wilcox*
*Hartford, Connecticut*

It is always a delight to find truly out-of-the-ordinary design treasures in your magazine, and I found a beauty in the April 1986 issue. "Houseboat on the Seine" was great: The interior, rich with the works of Dunand and Mallet-Stevens, was superb, yet the most fascinating thing about it was its location. It is one thing to create a luxurious residence in a conventional location, and quite another to attempt such a thing in an aquatic milieu. What could be grander or more romantic than to float gently on the Seine amid such opulence?

*Kevin O'Grady*
*Boston, Massachusetts*

You outdid yourselves in the April 1986 issue! Even though I have taken pleasure in perusing many of your issues over the years, this particularly fine presentation of so many appealing structures and furnishings was overwhelming. I found it impossible to zero in on a favorite. Even though I received this issue several weeks ago, I looked at it today and I am still enjoying its beautiful features. Thanks for making my day again!

*Dan Grecu*
*Pacific Grove, California*



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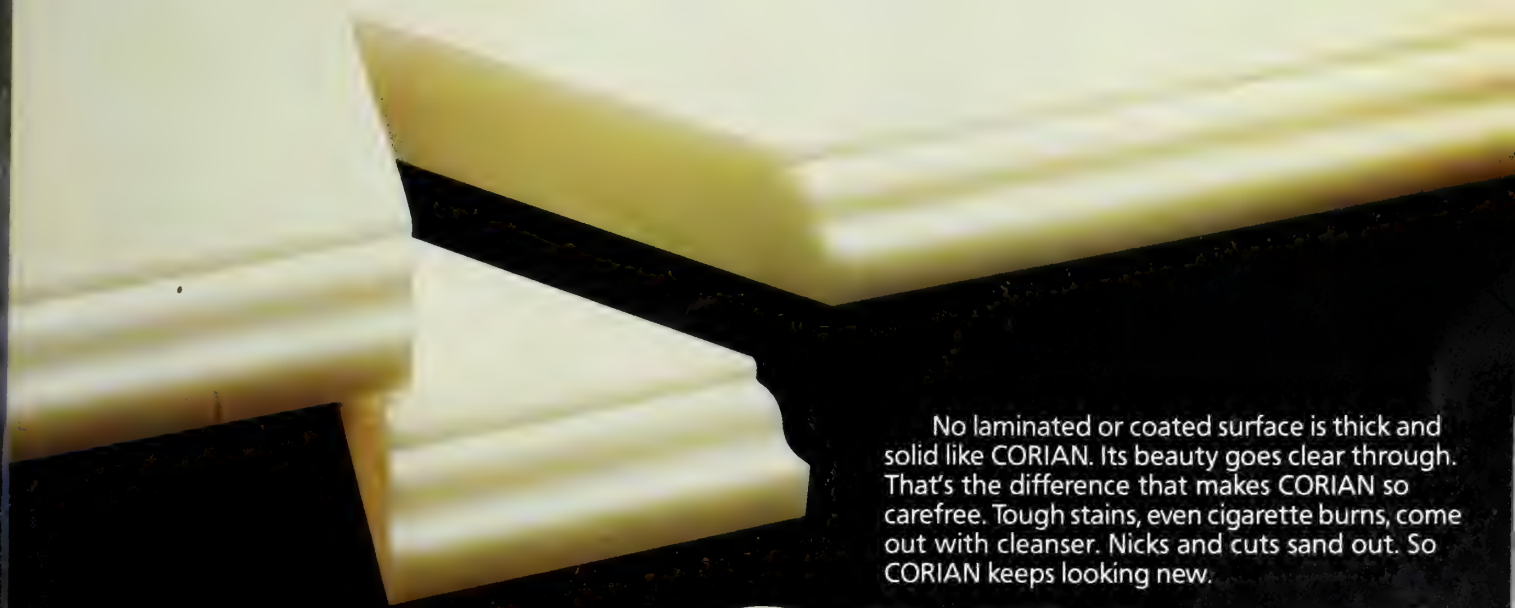
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# PEOPLE ARE THE ISSUE


JOHN BRYSON

*We do not often feature hotels in Architectural Digest. Then again, when we come across a hotel such as Cliveden, which we show this month, it is hard not to. The great house has played a role in the cultural history of England since the original structure was built in 1666 for the second duke of Buckingham. But it was an American, William Waldorf Astor, who ushered the estate into the twentieth century, and the viscountess Nancy Astor who for decades transformed Cliveden into a glittering salon for the leading artists, poets and politicians of the day. Now, with more than three hundred years of spirited life behind it, Cliveden surely stands as one of the world's most distinguished hotels. There are others, however, that we regard as extraordinary. In the coming months we will feature the new Hotel Crescent Court in Dallas, with interiors by Kalef Alaton, as well as the refurbished Ritz-Carlton in Washington, D.C., and Augustin Paege's Box Tree Hotel in New York City. How do we decide whether a hotel is right for us? When it is one we can't resist showing to you.*

Paige Rense

*Editor-in-Chief*


WAYNE ROWE

Steve Chase

**West by Southwest**

This month's cover feature, a California desert retreat with interiors by Steve Chase, brought the international designer back to his home base. The project also reunited Chase with clients for whom, over fifteen years ago, he designed a Texas residence. "In the intervening years we've changed and expanded our repertoire. The desert project represents growth on the owners' part and on mine," says Chase. The owners' art collection has also grown. "This home provides western comfort as a base for all their magnificent artworks," adds the designer. *See page 60.*


JAIME ARDILES ARCE

Tony Randall

**Architectural Digest Visits: Tony Randall**

Tony Randall, whom Dick Cavett visits this month in his Manhattan apartment, is most familiar to audiences through films and his television series "The Odd Couple." But Randall's first love remains the stage. "What I'm most involved in now is establishing a serious repertory theater in New York," he says. "In every other branch of the arts, except for the classical theater, America is the leader. But we tend to view the theater as show-biz and commercial, and that's a crime." If Randall has his way his nonprofit theater will change that perception, aided by the support of its honorary chairwoman, Nancy Reagan. And the theater's name? "I think I'll run a contest," Randall replies. *See page 66.*


DERRY MOORE

Princess Minnie de Beauvau-Craon

**Château de Craon**

Château de Craon, designed in 1712, has a history as grand as its architecture —both of which are being preserved by present owner Princess Minnie de Beauvau-Craon. When Britain's Queen Mother was a guest there some years ago, she was told that according to family legend a cache of silver had been buried in one of the orchards in 1870, as the German army advanced into Lorraine. Since that time no one had been able to locate it. At the end of the Queen Mother's stay, she gave the princess a large box from Harrods as a thank-you gift. Inside was a metal detector. "But so far," says the princess, "it hasn't managed to find the family treasure." *See page 72.*


Jay Spectre

**Capital Gains**

"The more decorating I do, the more I realize that what I heard when first starting out in this business is true: An environment is a reflection of our personalities, characters and lifestyles," says Jay Spectre, whose interiors are distinguished by a sense of clarity and a subtle manipulation of space. The skills he brings to his rooms are also evident in the furnishings that fill them. Recently Spectre, who frequently custom-designs pieces for his clients, introduced his first collection for Century Furniture Company, which he describes as "an amalgam of familiar twentieth-century designs." *See page 80.*

*continued on page 20*

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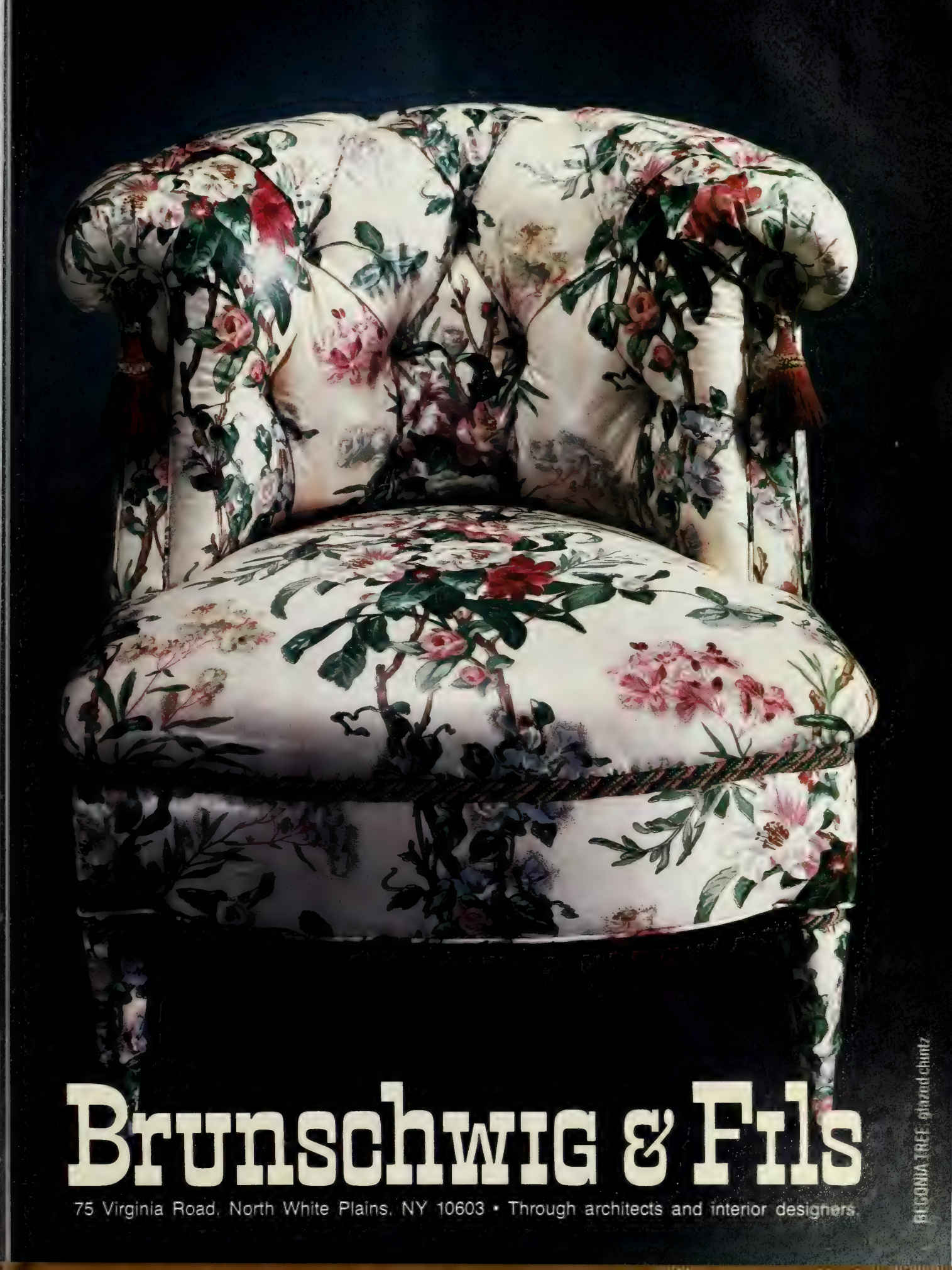




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*continued from page 16*



HARRY BENSON

Iris Love

**Profiles:**
**Iris Love**

It is fitting that archaeologist Iris Love—the discoverer of the Temple of Aphrodite at Knidos on the Turkish coast—was asked by Revlon to select items of beauty for a time capsule to be buried beneath its new headquarters in New Jersey. But trying to gauge what would be important to future generations is a new twist for Love, who has dedicated most of her life to uncovering clues from the past. Among the objects she chose were a swatch of mink; a tape recorder with cassettes of Maria Callas and Marilyn Horne; an all-cotton shirt and a tie of 100-percent silk; and models of a Rolls-Royce, a 747 and the Concorde. The unconventional archaeologist also included bottles of Coca-Cola and beer because, she says, "I'd give anything to taste ancient Egyptian beer or Greek or Roman wine." *See page 90.*



STEPHEN BARTH

Earl Jamison

**Gardens:**
**Planting by Heart**

Some gardeners cultivate their skills by studying, others by doing. Earl Jamison is one of the latter. In fact, he could be called a self-made gardener. "I'd love to stack myself up against a real expert and see how I fare," says the man who transformed forty neglected acres in Bucks County, Pennsylvania into a flowering landscape. Accented with cascading pools, a stocked pond and his "absolute passion," vegetable gardens, Jamison's acreage also boasts a goat and a pet hog. (One of his ambitions is to assemble a menagerie worthy of the English barnyard paintings of J. F. Herring.) Although Jamison started his own nursery at eighteen and has had his hands "in the soil for fifty years, there is still so much to learn," he says. "No matter how much you know, you're still only scratching the surface." *See page 98.*



PETER VITALE

Melvin Dwork

**Through the Looking Glass**

Frequent contributor Melvin Dwork, who designed the New York apartment of Gene Moore—the man responsible for decorating the windows of Tiffany's for more than three decades—reports that he has finally found his own dream home: a converted duplex in SoHo in what was a police precinct building at the turn of the century. "I've always wanted to live in SoHo," says Dwork, whose apartment offers commanding views of the area. "Now I'm finally getting my wish." But before settling in, it is business as usual for the designer, who is off "visiting other favorite haunts" on a summer buying trip to Europe. *See page 104.*



Rob Wellington Quigley

**Architecture:**
**Rob Wellington Quigley**

It seems that Rob Quigley was born to build. Since receiving his degree in 1969, the San Diego-based architect has received thirty design awards and been lauded for "taking the youthful spirit of sunny southern California and making it the basis for a new style of architecture." Quigley built Bill and Lila Jaeger's Del Mar beach house featured this month, and is now busy extending his vision to the San Diego skyline. Among his current designs under construction are a city library, a block of apartments, and his own office building, whose top floor will house the architect's home. *See page 116.*



Steven Bingler



Connie Buckner

**Southern Unorthodox**

The New Orleans home of Ann and Howard Barnett marks the debuts of architect Steven Bingler and designer Connie Buckner in *Architectural Digest*. "Everything about this project worked well," Buckner reports. "The Barnetts have a real sense of adventure. In fact, they took a risk when they hired us. It was one of Steve's first houses [Bingler was responsible for adding a side porch and Italianate loggia] and the first opportunity for us to work independently of big offices." Bingler's other recent projects reveal his expertise on a larger scale, such as his design for Tulane University's new business school and his award-winning renovation of the historic Jackson Brewery complex in the French Quarter. *See page 120.*



ANA MULLER

Román Arango



ANA MULLER

Pin Morales

**Quixotic Cuenca**

When Román Arango and Pin Morales were asked to design a weekend home in Spain's historic city of Cuenca, they transformed it into a serene haven far from the madding crowd. Two things eased their task: First, the owner and the Madrid-based designers were of one mind. "You know exactly what I need and what I like," she told them. Second, there was Cuenca itself, an enchanting medieval town between Madrid and Valencia where houses are perched on limestone bluffs. "We were given the opportunity to create the kind of harmony we like best," says Arango. "To take advantage of the architectural charm of a very old house and bring it up to date with contemporary décor." *See page 134.*□

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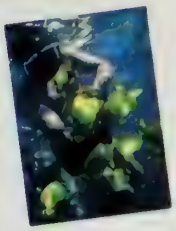

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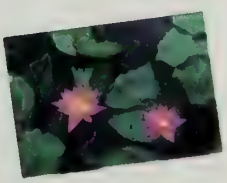
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## On Getting Rid of Things

WHY IS IT THAT in today's consumer society so many of us are so inept at *de*consuming? I do not mean just major disposal problems like toxic and radioactive waste, though I fail to understand why if chemists and physicists are clever enough to come up with such horrors they aren't also bright enough, these geniuses of "I can break it but I can't fix it," to reverse the process and neutralize them. I do not mean big waste problems. I mean those on the scale of the broken-but-possibly-fixable bicycle that has been cluttering up the garage, the wedding-present tea set that has lurked for years in excelsior on a closet floor, and the very slightly warped tennis racket that is almost too good to throw away. That sort of thing—our closet (literally) secrets that we will scarcely admit to ourselves.

It happens that I am on a museum's deaccessioning committee, comprising a small group of compliant if marginal experts to whom the curators submit objects they do not think worthy of the museum's collection. We are asked if they can be disposed of. I cannot remember when we failed to agree, usually with enthusiasm. Sometimes they are in such poor condition (and presumably were when someone who didn't know what else to do with them gave them) that they are not worth the time and trouble to repair. Sometimes they are objects it would be nice to take home, and it is a relief to know that is a temptation to which we cannot yield. The law does not allow it.



NANCY RICA SCHIFF

Just as museums have deaccessioning committees that decide which unwanted items should be disposed of, so should families, reasons Russell Lynes, whose thoughts are illustrated by Robert C. Osborn. Faced with the dilemma of how to get rid of objects accumulated by each member, this may be the most democratic solution.

Perhaps every family should have a deaccessioning committee with the head of the household (and there must still be households that have a head) as chairman, or I should say chairperson. It should be the least sentimental member of the family, the one who can cut through nostalgia and argue most convincingly for good sense without losing sight of the virtues of sensibility; someone who knows that objects are often important to maintain the pleasures and strengths of continuity.

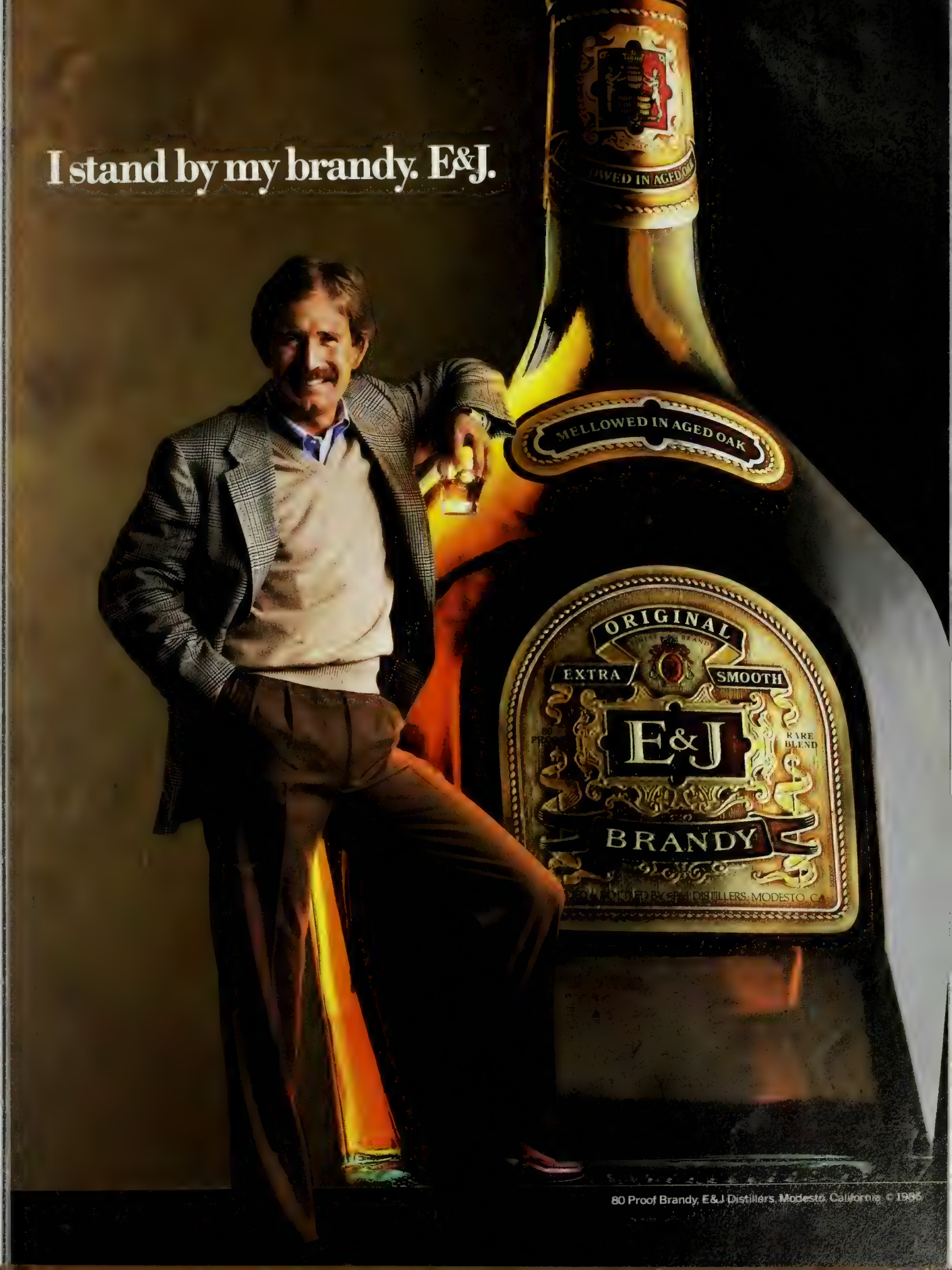
I imagine that a deaccession meeting in my house could last for days, what with children and grandchildren, the variety of our temperaments and ages, and the kinds of interests and personal blind spots we represent. (Blind spots are very important to deaccessioning.) I have a feeling that it might come down to a sort of auction in reverse, no bids meaning high priority for good riddance. The big problems will be those objects, whether they are broken or not, that have acquired a kind of patina of affection, but that to all intents and purposes have become invisible because no one looks at them any more. When they are brought out and presented to the committee, someone is bound to exclaim, "Oh, that! I haven't thought of it in years. I



ROBERT C OSBORN

"I imagine that a deaccession meeting in my house could last for days."

*continued on page 30*




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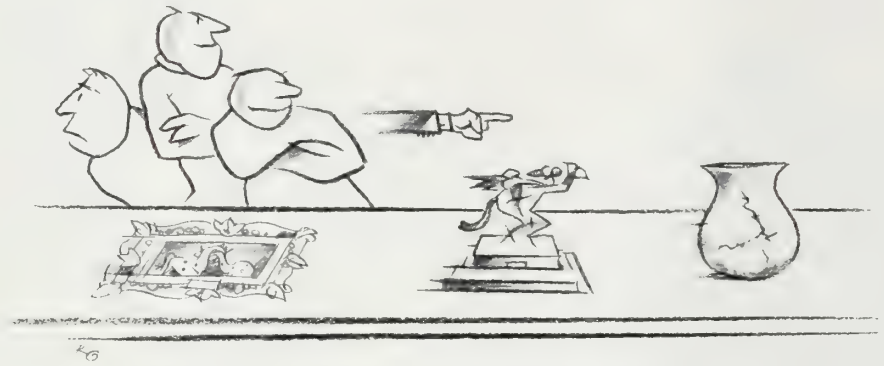
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On Getting Rid of Things
*continued from page 26*



"I cannot remember when the museum's committee failed to agree, usually with enthusiasm."

wouldn't part with it for anything."

Let's say it is a small bowl with a slight chip in its rim that long ago came from Florence. It has been invisible because, while it has been regularly dusted where it has sat on the living room mantelpiece, it has not been looked at. Movable objects that do not get moved have a way of disappearing into what might be called the domestic landscape—pictures on walls, figurines in bookshelves, coffee-table books on coffee tables, which is probably not where their authors imagined they would be.

There are many other categories of potential disposables—children's toys, for example, that are outgrown but which, for deeply personal reasons, grown-up children regard as sewn into their personalities with threads of remembrance. Then there are grown-up toys. I have five golf clubs: a mashie, a niblick, a putter, a midiron and what would now be called a 3 wood but was once known as a spoon. All of them have wooden shafts. Does that mean they are deaccessionable because useless? Such things are not serious problems; they are just nostalgic detritus or, put less pretentiously, friendly junk.

Nonjunk is a real problem, the almost-still-useful objects that might be readily fixed. Take, for example, the hand-propelled lawn mower that if sharpened could take the place of the power mower if it breaks down and if, of course, anyone can be bribed to push it, if anyone can be found to sharpen it. There must be thousands of such fixable tools lounging side by side in sheds and garages. They constitute a category that might be called Nostalgic Backup. Some cherished clothes also belong in this category. They ought to go to Goodwill, but the love of fellow man gets sidetracked by love of the private past.

Family pieces are especially unnerving—the out-of-sight, out-of-use pieces of china, furniture, linen, bibelots and pictures. Slyly, on their own, they have crept into attics and cellars and the backs of closets. No one in the family truly wants them or knows what to do with them, but nobody is willing to be responsible for letting them go. Family pieces may be brought out of hiding for the committee's inspection, but sentiment abetted by indecision puts them back. Time, we know (though we don't mention it), will someday settle their hash as it will settle ours.

I have a personal deaccessioning problem with which nobody can help me. I mention it because, while it is eccentric in nature, it has a parallel in most people's experience. Twenty-seven years ago I wrote a little book called *Cadwallader, a Diversion*. It was a good-humored satire and its characters were a family of amiable rats who lived in a New York brownstone and minded their own business. One upshot of this was a shower of little toy rats and mice from friends and readers—wooden ones, felt ones, rats and mice made of china, glass, plastic and clay, some dressed as people, one beautifully carved. (There was not a single Mickey Mouse among them.) I have a cardboard carton filled with them. Can I deaccession them?

I do not expect an answer. I cannot submit my problem to a committee. Suppose everyone said, "Get rid of them." I would be right back where I started. One thing I seem incapable of throwing out is the whole deaccessioning problem. I shouldn't have brought it up. Obviously it is one of my blind spots. □

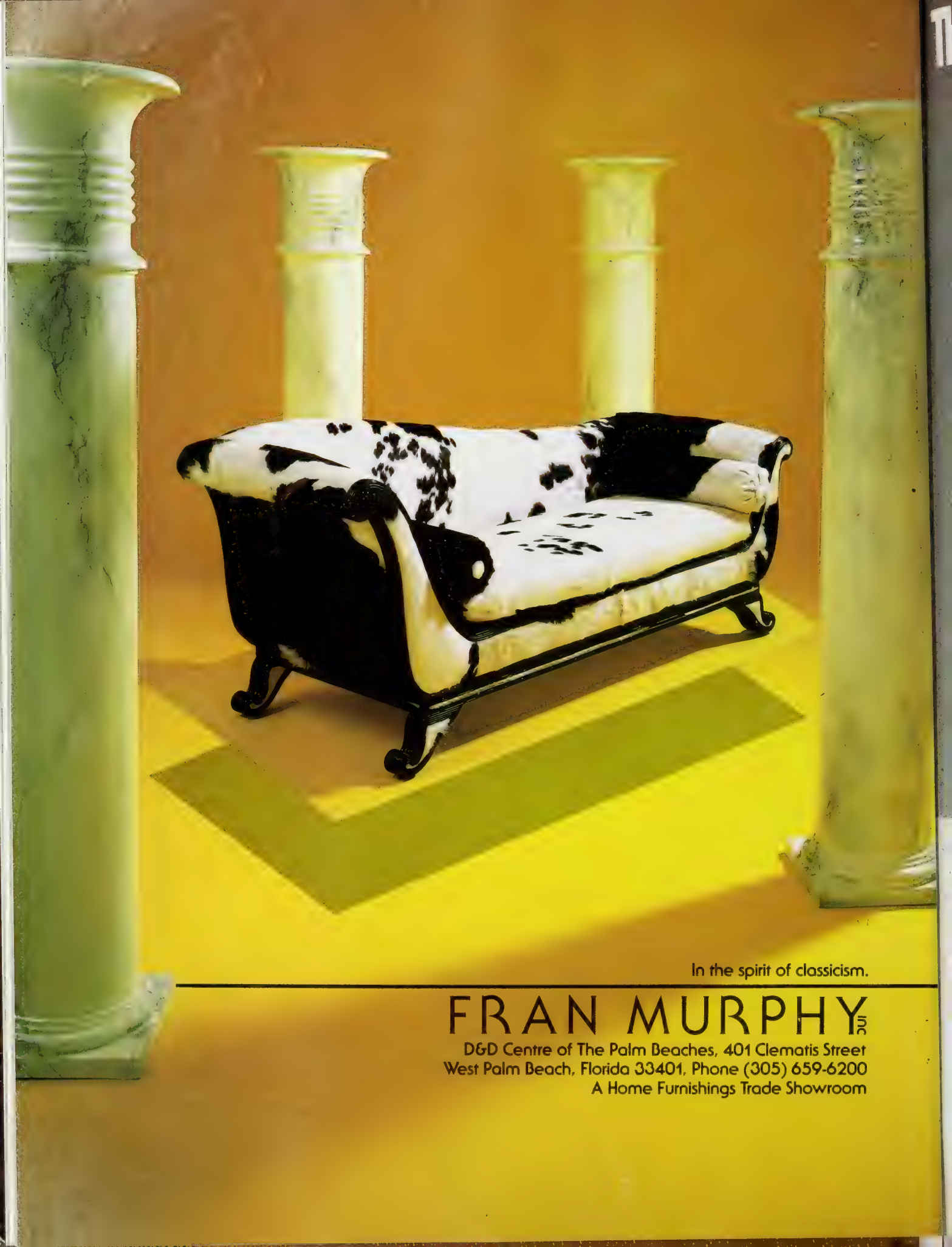


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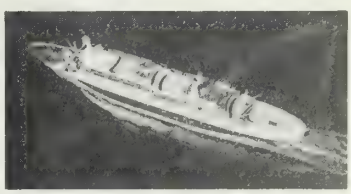
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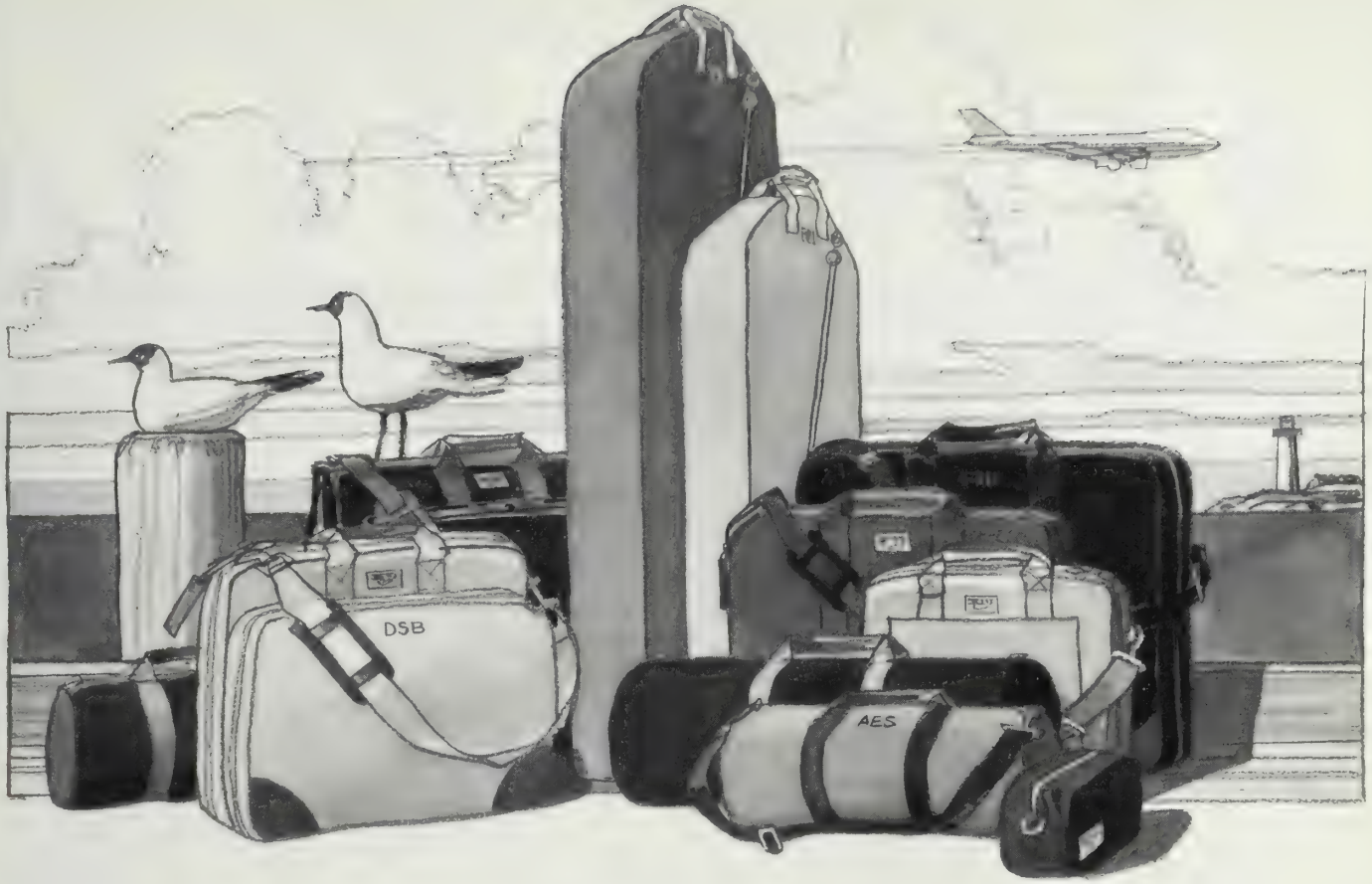
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## The Language of Space

By William C. Agee

SINCE COMPLETING his first freestanding piece almost twenty-five years ago, Donald Judd has been intrigued by the possibilities of working with what he terms the "actual materials, color and space of three dimensions." He had rejected painting because it was too limiting, preferring the more physical qualities of specific objects. Today, as an outgrowth of this evolution, Judd has set his sights on the practice of architecture.

The artist's career has been a fascinating odyssey that has carried him to all parts of the world. He now spends time each year working in Texas and New York and traveling in Europe. Judd was born in Missouri in 1928, and he has a healthy skepticism about frothy eloquence, be it in art, people or institutions. He believes in the clear and the concise—you have got to show him—and he continues to be an articulate and outspoken observer of the current art world, as well as of political and social issues.

By 1963 Judd was a leader in developing the precise geometric forms that defined the emergence of a new artistic generation, including such names as Frank Stella, Dan Flavin and Sol LeWitt. Judd's early three-dimensional works were low-lying, rectangular box forms—single, closed, relatively inert shapes designed to be placed on the floor. This basic format has since undergone a remarkable metamorphosis. After 1964 the box form became progressively lighter in feeling, more linear and tensile, with sharper distinctions of edges and shape. From the single structure Judd went on to make repeated multiple units, at first interconnecting them and later leaving them separate, in rows that extended as long as thirty-nine feet.



JIM MCHUGH

Minimalist works from a series of 100 begun by Donald Judd in 1980 fill one of two huge buildings in Marfa, Texas transformed by the artist to house them—a 1930s army artillery shed. Judd emphasizes that the placement of pieces "always represents a great deal of time and thought and in itself constitutes art."

Although Judd's art was termed Minimal, it was in fact marked by large scale, color and absolute clarity. To attain these ends, the artist employed a commercial fabricator and used a wide variety of industrial materials, such as aluminum, Plexiglas, galvanized iron and cold-rolled steel, often distinguished by vivid colors. More recently he has come full circle, using unadorned plywood and concrete. In either case, Judd takes maximum advantage of the "particularity," as he calls it, of each material.

As the works got larger, they no longer simply existed in space, but began to actively define, modify or fill it. "An object in three dimensions can be of any shape, regular or irregular, and can have any kind of relationship to the wall, floor, ceiling, room, rooms or exterior—or none at all," Judd has said. The configurations of some of his outdoor pieces have been determined

*continued on page 40*

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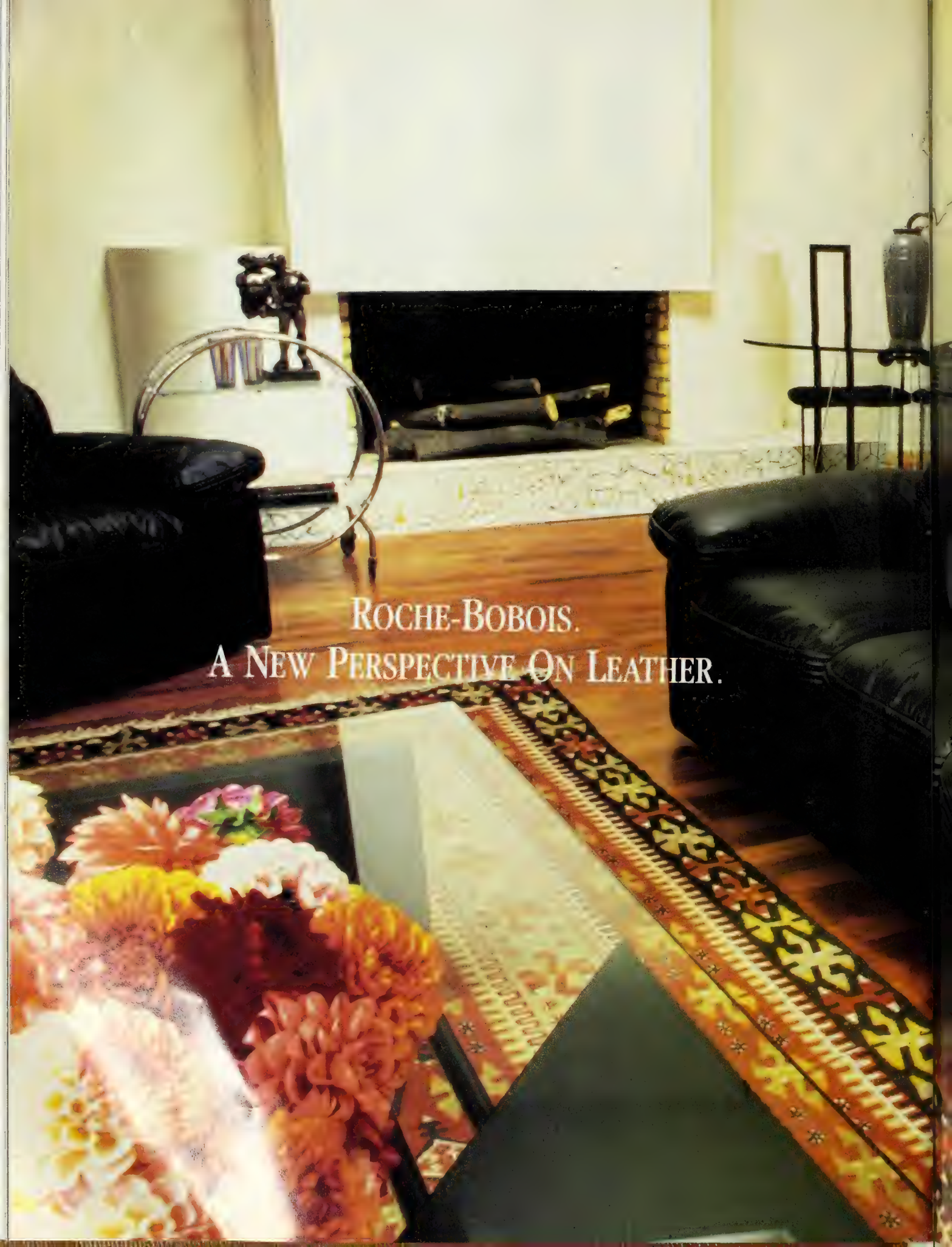
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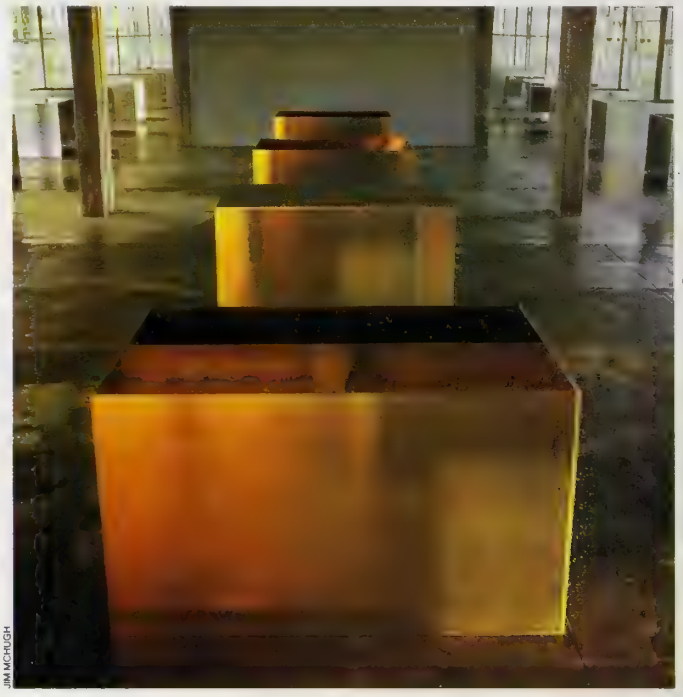
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The Language of Space
*continued from page 36*


JIM MCHUGH


JIM MCHUGH

by a specific location. A circular piece done for Philip Johnson in 1971, for example, was dictated by the slope of the ground, the inside and exterior edges adjusting the work to the site.

This binding of his pieces to the land has found its most ambitious and spectacular expression in Marfa, Texas, population 2,466, sixty miles from the Mexican border. The artist has owned property in Marfa since 1973. He is most comfortable there (New York is "too constricting") and makes it his primary workplace. In this starkly beautiful west Texas setting, Judd has realized fifteen enormous concrete pieces, each consisting of two to six open rectangular units, measuring approximately eight feet high by eight feet long by sixteen feet wide. Though they are art, standing separate and apart, they seem at the same time almost preordained, as if they had always been

ABOVE LEFT: Among the works permanently installed at Judd's Marfa compound are, clockwise from left: a "right angle" of wood and iron pipe, 1979; a painted plywood piece, 1963; a low red work of cold-rolled steel, 1965; and a painted wood-and-brass piece, 1970. The four wall units, 1966, are of stainless steel and amber Plexiglas. Judd has often had his works fabricated by his father, Roy Judd, and by his Marfa foreman, Celedonio Mediano. ABOVE: Light plays on surfaces of mill-finished aluminum. BELOW LEFT: Judd designed a living area of his New York home/studio "to develop, not deny, the original 1870 architecture." Paintings by Frank Stella. BELOW: Works by Judd enhance the studio's ground floor.


BILLY CUNNINGHAM


BILLY CUNNINGHAM

*continued on page 44*




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The Language of Space
*continued from page 40*

there, a natural part of the landscape.

If only by their size, these imposing forms aspire to a condition of architecture. Nothing more literally embodies "actual space" than architecture, so there has been something of a natural, although not an easy, progression from object to architecture. But Judd is careful to warn that there is a "big distinction between art and architecture; the two can't be run together as one thing." For him, beyond evoking a particular aesthetic, architecture "has to function. You have to make its functions clear." He is starting a firm with Lauretta Vinciarelli, professor of architecture at Columbia University. "I've been creating spaces for a long time," he says, "and now I want to build buildings." On recent travels in Italy, he looked carefully at Renaissance architecture. He especially admires Alberti and Brunelleschi for their precision and clarity, and views them as exemplary models. "What they did with Greek and Roman architecture we have to do with Alberti and Brunelleschi," he says. Clearly, it is in these venerable sources that he sees the inspiration for his explorations.

**"I've been creating spaces for a long time, and now I want to build buildings."**

Judd has been consciously and deliberately shaping his environment on a large scale since 1968, when he acquired a beautiful old cast-iron building in SoHo. He has remodeled the interior extensively to accommodate living/working space and considers furniture an important part of architecture. Much of the building is fitted with furniture he designed. Like his art, it is straightforward, precise and unembellished, in perfect spirit with its surroundings. He

*continued on page 46*

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## ARTIST'S DIALOGUE

The Language of Space
*continued from page 44*

has also made appropriate space to install and exhibit his work and that of some artists he admires. The installations enable him "to live with the work and think about it" with "considered, unhurried measure"—a process he regards as an alternative to the temporary, ever-changing quality of museum exhibitions.

In Marfa, however, Judd has most fully realized his attempt "to make a complete situation" of his environment. He has redesigned and refurbished an entire square block in the middle of town, one of his first extensive experiences in the practice of architecture. The compound is surrounded by a striking adobe wall, which has a sculptural identity in its own right. He has taken to the "particularity" of adobe, the ancient local material made by hand labor, as he did to industrial materials in his earlier work. The remodeled main house is highlighted by furniture of his design and bold Indian blankets and pottery. Also in the compound are two World War I airplane hangars, which Judd has remodeled for a permanent installation of nearly two hundred pieces of his work.

Judd has converted other buildings in Marfa—among them old army garages and a gym, once part of Fort Russell—into exhibition spaces of the "plain, decent" architecture he misses in most museums. An ample selection of John Chamberlain's work has been installed, and Judd is also planning large permanent exhibitions of the work of Dan Flavin and Barnett Newman, artists he respects and admires and whose art complements his own. Clearly a museum of a different order is in the making in Marfa. When it is completed, we are not likely to find a more intensive exposure to contemporary art. Here art, architecture and the land—the man-made and the natural, the old and the new—blend in a powerful visual experience. In this splendid setting Judd has found the ideal place to renew himself and to continue to create major art of the most ambitious order.□




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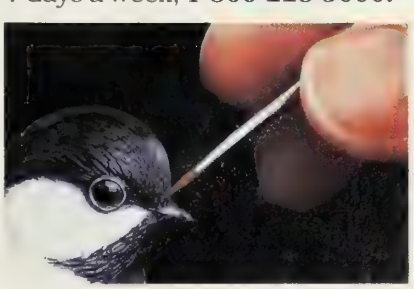
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# Cliveden Revisited

## *The Glory of an English Country Hotel, Astor Style*

TEXT BY SIR HUMPHRY WAKEFIELD
PHOTOGRAPHY BY DERRY MOORE

CLIVEDEN, WITH ITS GLITTER of political style and architectural clout, lies deep in Buckinghamshire's wooded countryside, a mere thirty miles from Mayfair. The current Lord and Lady Astor's children will be the fifth generation of their family to know and love this house, which was bought by the American-born statesman and publisher William Waldorf Astor in 1893. With its broad scattering of gardens, temples and statuary and its superlative views, Cliveden stands on a bewilderingly lofty promontory, commanding a precipitous drop and a far prospect, while a great delta of the Thames forms a natural moat far below.

Cliveden, the country home of prominent Britons for more than three centuries, has been restored as a hotel under the supervision of the fourth viscount Astor, whose family acquired it in 1893 and donated it to the National Trust in 1942. ABOVE: In the front garden is the long arcaded terrace built in 1666 by William Winde for Cliveden's first owner, the second duke of Buckingham. The great parterre, five years in the making, was commissioned by the second owner, the earl of Orkney. During its heyday the 400-acre estate, with its commanding view of the Thames, was tended by fifty gardeners. OPPOSITE: The grand staircase, in Renaissance Revival style, has carved figures by W. S. Frith on each newel post, representing characters from Cliveden's history. The 18th-century portrait of George II is after Thomas Hudson.







Since Cliveden's birth more than three hundred years ago, in the early years of Charles II's restoration, each of its eight noble proprietor families has been burstingly creative. Perhaps that majestic location brought a Renaissance strength and breadth to their art, politics and planting.

George Villiers, second duke of Buckingham, had the original structure built in 1666. Son of the assassinated royal favorite, the duke was ambassador, aesthete and romantic duelist. A garden planted as a sword recalls that he fought and killed Lord Shrewsbury, whom he was cuckolding. Also his creation was the beautiful arcaded terrace, prodigious in size and a tour de force of construction.

The duke of Buckingham's successor, the earl of Orkney, further planted the gardens and added statuary and temples. One yew-tree walk leads to his domed, Palladian-style Octagon Temple, which overlooks the colorful formal garden with its intricately clipped hedges and cleverly varied shades of green. The temple's interior, reconstructed during the Astor dynasty as a family chapel bright with mosaics, bears a memorial to those who died in the hospital Cliveden became in World War I.

Lord Orkney's winged and pedimented Blenheim Pavilion, rusticated, stone-built and carved with battle trophies, guards the gardens' distant northern borders. Nearby, a massive Kentian stone urn with swagged lion masks centers a vista leading to the arresting Fountain of Love. Commissioned in 1897 from the American Thomas Waldo Story, the fountain is a giant cascading marble scallop shell, surrounded by life-size stone figures who appear to dance down the main avenue toward Cliveden's entrance.

This fountain, added by William Waldorf Astor, the first viscount, epitomizes the way in which each Cliveden owner has picked up a thread of design from a predecessor and worked it to a differing but always sympathetic theme. Even monuments and inscriptions praise the artistic endeavors of previous and entirely unrelated families.

The chain of ownership at Cliveden appears as a positive constellation of historic names: princes of England and ancient Ireland, dukes, earls, viscounts and even a venturesome *bon vivant* baronet, Sir George Warrender. Cliveden's guests through the centuries included the country's greatest poets, artists and politicians, especially during the Astor dynasty, which featured the "Virginian viscountess," Nancy Astor. Daughter-in-law of the first viscount, this extraordinary political activist could have found a no more historically apt venue for her own political and artistic Camelot. During the Astor reign Cliveden spurred the careers of John Singer Sargent, Sir Alfred Munnings, Sir Stanley Spencer and many others, apart from being the unwitting center of the Profumo affair, the scandal that

John Singer Sargent's portrait of the vibrant Nancy Astor enlivens the great hall. The 16th-century carved stone chimneypiece is thought to be from Château Arnay-le-Duc in Burgundy. Portraits of the duke of Buckingham and countess of Shrewsbury are after Peter Lely. Contemporary carpets are by Rupert Lord and Phillip Coombes.



brought down the Harold Macmillan government in 1963.

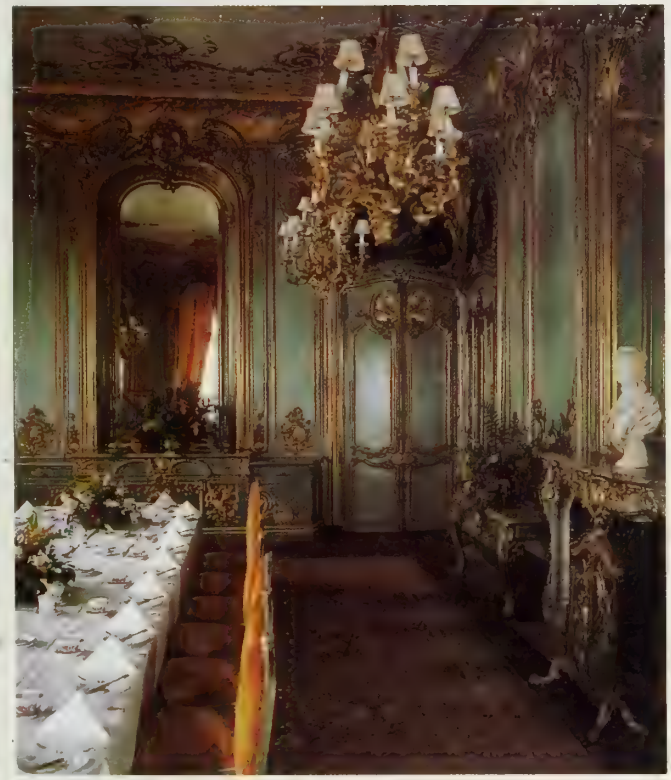
Because Cliveden was bought by the first viscount Astor from the duke of Westminster with selected pictures, porcelain and furniture, a remarkable continuity remained and is still evident in its furnishings. In 1942 the third viscount gave Cliveden to the National Trust, which is now, sadly perhaps, one of Britain's two largest landowners. Lord Astor, a considerable art patron and politician in his own right, continued to live there with his family until his death in 1966. The surge of restoration under way at Cliveden, now five decades into National Trust ownership, remains under the restless and highly practical eye of the fourth viscount, who continues to represent the family that lived longer at Cliveden than any other.

Lord Astor claims that here is a far more healthy theme than *Brideshead Revisited*, since his Brideshead is being reconstructed, strengthened and resuscitated back to fullest life. His early days at Cliveden saw grandmother Nancy in all of her formidable political and social power, employing fleets of footmen indoors and fifty gardeners for the



LEFT: A detail of the Louis XV salon's paneling shows a trophy of musical instruments. BELOW LEFT: Once part of a music room designed by Nicholas Pineau for Château d'Asnières, the boiserie and ceiling were installed at Cliveden in 1897 in the dining room. The marble bust by François Rude is dated 1820. BELOW: The fitted bookcases of the Long Library were covered and decoratively painted when the room was converted to a second dining room.





OPPOSITE: J. L. Pearson, who designed much of Cliveden's interior for William Waldorf Astor, paneled the library in a rare South African wood. The Astors called this room "The Cigar Box" because of the aromatic wood. On the left wall is Simon Vouet's *Two Angels*.

grounds. Lord Astor remembers those glory days and, shortly after his father's death, a moment of forlorn fury: Escaping from nannies, he wandered into the crowded hall to see an auctioneer offer his favorite teddy bear for sale. Such a scene, pure bathos, would be enough to make or break a determination to rebuild. For him, rebuild it is.

Once inside the public rooms, the visitor is plunged into an Edwardian mixture. An immense entrance hall with carved oak paneling centers a cavernous stone Renaissance chimneypiece and a monumental staircase. This hall leads, quite abruptly, to a magnificent and competely authentic Louis XV salon. This sublime room, splendid with boiserie and grisaille overdoors, was once part of a distant château.

Marbled pilasters with gilded capitals line the walls in an adjacent room, and another displays huge, amazingly grained rare-wood panels. This dramatic contrast contrives to take the mind back to the last luxurious moments of turn-of-the-century British power.

When the Astors decided to "go English" they did so in high style. This gave the present Lord Astor and his colleagues the opportunity to direct their designer, Rupert



In a bedroom, a gilt looking glass reflects a pair of 18th-century prints from Hogarth's *The Rake's Progress*. Dressing table and chair are Renaissance Revival in style; at the window is a Sheraton-style armchair. Curtains of Sanderson fabric were made in a special temporary workroom set up above Cliveden's coach house.

Lord, to pick up that particular challenge with a wealth of rich dark woods, polished brass and cold thick marble. Long-coated butlers with white ties and silver trays, and bells marked UPSTAIRS or DOWNSTAIRS, still fill out the mise-en-scène. In some of the bedrooms Lord Astor has had another designer, Mary Hume, put together a pretty combination of gentle colors with painted and gilded woods to relax the ambiance into the eighteenth century, but the keynote remains that of heyday Astoria.

A sense of San Simeon and the grandiose cottages of



Lady Astor's bedroom, originally enveloped in dark wood paneling, has been considerably lightened. Rupert Lord located the original frieze—along with a fireplace surround and overmantel—in an antiques shop and restored it to the room. A delicate floral fabric covers the Charles X-style chairs and also trims the bed and baldachin.

Newport startles the interiors of this great English stately home into extra life. The sparkling style of those American palaces has been stilled, but Cliveden is determined to retain its *haute époque* style, rising to a new challenge—that of being a hotel. One observer, the ninety-two-year-old Lord Stockton, formerly Prime Minister Macmillan, clearly remembers the Cliveden of yesteryear and quizzically contemplates its future: "An hotel?" he quavers. Then, the masterful dramatic pause from his great days. "But, dear boy, that's just what it always has been."□



# West by Southwest

## *Evoking the Frontier in the California Desert*

INTERIOR DESIGN BY STEVE CHASE
TEXT BY IRENE BORGER
PHOTOGRAPHY BY MARY E. NICHOLS

Western art is showcased in Steve Chase's design for a contemporary residence in a California desert community. ABOVE: At the end of the travertine entryway, bordered with cacti, yucca and other succulents, is a bronze of two horsemen by James Muir. At far left is *Chief Washakie*, a bronze by Harry Jackson. OPPOSITE: Copper tables, leather upholstery, and suede area rug and wall-covering create textural variety in the living room. Artworks include a Wilson Hurley painting entitled *Storm over the Sandias* and a small bronze, *The Rattle of the Feed Bucket*, by Fred Fellows. Pair of 18th-century-style armchairs from J. Robert Scott.

THE TERRAIN SHIMMERS. The light is first golden, then mauve. The vast sky is a brilliant blue. Here, sheltered among orange and palm trees, is a house humming with the rhythms of the California desert. The owners—native Texan ranchers and inveterate travelers—are at home in open spaces and lands suffused with heat and light. Collectors of art and artifacts of the West and Southwest, they revere both the territory and its myths.

"When people really understand the landscape of the desert, love the scent of a thunderstorm coming on, feel the regenerative forces in the charged air, then it's natural to want to create a truly special home for them," says designer Steve Chase.

"We love the geography and archaeology of the area. It's in our blood," observes one of the owners. This admiration is built into the structure and soul of the residence, a setting







Sandstone suede walls, cedar ceilings, polished granite tables and travertine floors are refined variants on the texture of the land.

that gently distills its desert milieu.

"The house has wonderful large rooms that are so well-proportioned they feel spacious but not remotely cold," Steve Chase says. Changing vistas and great horizons come to mind when traversing the airy sweep of rooms. Bold scale has been harnessed and tamed, while its expansiveness still conjures the frontier.

Uncomplicated color suggests the spirit of place without simply duplicating it. Pink stones and red marble, warm apricot and dusty salmon tones connote the desert light toward the end of the day. Jolts of turquoise are set like cool watering holes throughout the house. Sandstone suede walls, cedar ceilings, polished granite tables and travertine floors are refined variants on the textures of the land. Color and surface have been meticulously selected to create a hospitable setting for art and antiques.

"From the outset, the home was built with the idea that it would be a backdrop for the collection," says Steve Chase. "Although we didn't want the feeling to be museumlike, we approached it the same way you might a museum—creating an architecturally simple yet effective space so

Shelves of Southwest Indian artifacts highlight the living room. On the granite table at left is *Chief Sitting Bull* by Ernest Berke. At right, Clark Bronson's *Spooked*. In the hallway beyond is a Ptolemaic funeral mask.



The dining room, also seen on the cover, is appointed with a diverse array of art and antiques, including an 18th-century Italian table paired with a set of 19th-century inlaid Syrian chairs in the small alcove. To the left of the large painting by R. Brownell McGrew is the owners' collection of Greek pottery. To the right is a large bronze, *Requiem*, by Buck McCain. Painting over chest is Bill Owen's *A Helping Hand*. Chair fabric from Stroheim and Romann.

that the works became the focus."

While those works include Greek pottery and an Egyptian funeral mask from the Ptolemaic period, the owners are most avidly drawn to nineteenth- and twentieth-century paintings and bronzes celebrating the action and landscape of the West. The wife remarks that her husband is "the real collector in the family," yet also quietly notes that she loves American Impressionist works, which her parents collected. Thus, in addition to the art depicting desert storms and hunting parties, Sitting Bull and moonlit nights, there are other works, such as *Morning Glory Pool at Yellowstone* by J. H. Twachtman, a member of The Ten, which are simply splendid observations of atmosphere and light.

While some of the artists in the collection journeyed from the East Coast to render the great Wild West, others were native to the milieu. Several were real cowboys; one even worked as Buffalo Bill Cody's ranch hand. Like the artists themselves, these Texas collectors have a deep appreciation for the richness of the land. Says the wife, "We're very moved by some of the things we've found on our ranches, wonderful prehistoric cave drawings and lots of arrowheads, some implements and shards. We just sifted through the earth and brought up these marvelous things."

Many of the relics are carefully displayed in the living room. Stone metates line a number of shelves. Arrowheads and flints are piled high in wide bowls. Roughly hewn manos are set like ritual objects on granite tables. And high on one wall, pots from the Pueblo, Hopi and Navajo tribes merge earth and art into one.





ABOVE LEFT: The designer's inventive mixture of Western pieces and antiques is evident in the hallway, where a late-19th-century bronze of nuzzling horses by Pierre Jules Mène stands on a circa 1790 Italian table. Painting is *Arizona Cowboys* by Farrington Elwell. ABOVE RIGHT: The window in the master bedroom affords an expansive view of the greenery cultivated in this desert oasis. Chaise covered in Clarence House fabric.

"I've known the clients for more than fifteen years," says Steve Chase. "She has had a great deal of exposure to art and design. As she has a truly fine eye, I don't feel I did a house *for* her, but rather—and happily—*with* her. We were like associates. It was terrific for me to be able to work with so many special pieces."

He continues: "When I first saw the art, I felt the way people must have when they discovered an Egyptian tomb. And now, some years after we first did the house, the collection has grown quite a bit. The house was always extremely personal but now it is even more layered and enriched."

The relationships of objects in the house are subtle and diverse. Cultures of warmth and light are reflected in the choices: an eighteenth-century Italian table, a set of nineteenth-century inlaid Syrian chairs. Shapes repeat and alter, as in the antique marble pillars standing totemically near equally grand cacti. A carved banana tree diminutively mirrors the great live palms outside. Bold bronze horses are silhouetted against painted tableaux, while copper tables with a rich patina become colorful mesas on a rug of suede leaves. Even the size of the furniture echoes the grand scale of the land. Geography and mythology assert themselves in every room.

Night-blue shadows, arrowheads, cowboys on horseback, golden sunsets: Images of the West might seem larger than life, the intrepid dreams of a young country carving out wild new territory. But by incorporating such legends in their desert home, these native Texans have made the mythic West just as real as if they had lassoed a dream. □



ARCHITECTURAL DIGEST VISITS:

# Tony Randall

INTERIOR DESIGN BY RICHARD V. HARE OF MCMILLEN, INC.
TEXT BY DICK CAVETT
PHOTOGRAPHY BY JAIME ARDILES-ARCE

WHEN TONY RANDALL answers the front door of his spacious new apartment, the first impression is one of brightness and antique elegance—and the *apartment* is attractive too.

That is how I had decided to begin this story, but the joke is hardly worthy of the witty resident of this splendid abode and only betrays the general envy in our profession of Randall's uncanny ability to remain youthful for decades.

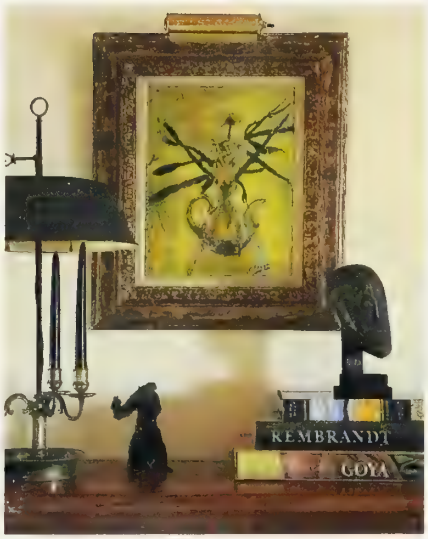
Owner and apartment are bright indeed, and on a recent afternoon the sunlight and colors that suffused the rooms were stunning. The eye is immediately drawn to the many



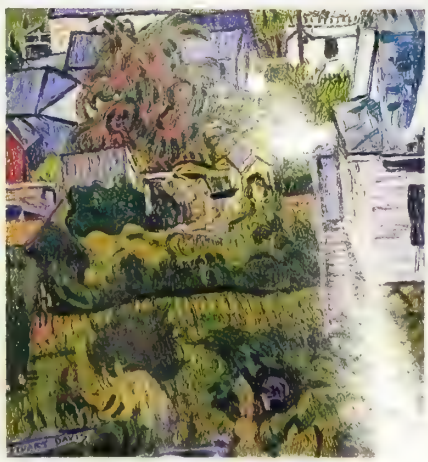
striking pieces of art—paintings, sculpture and objects—that please and attract the visitor. The place is beautiful, but in a subtle and elegant way that also reflects the acting and performing qualities of its celebrated resident: intelligence, control, brightness and tasteful conception.

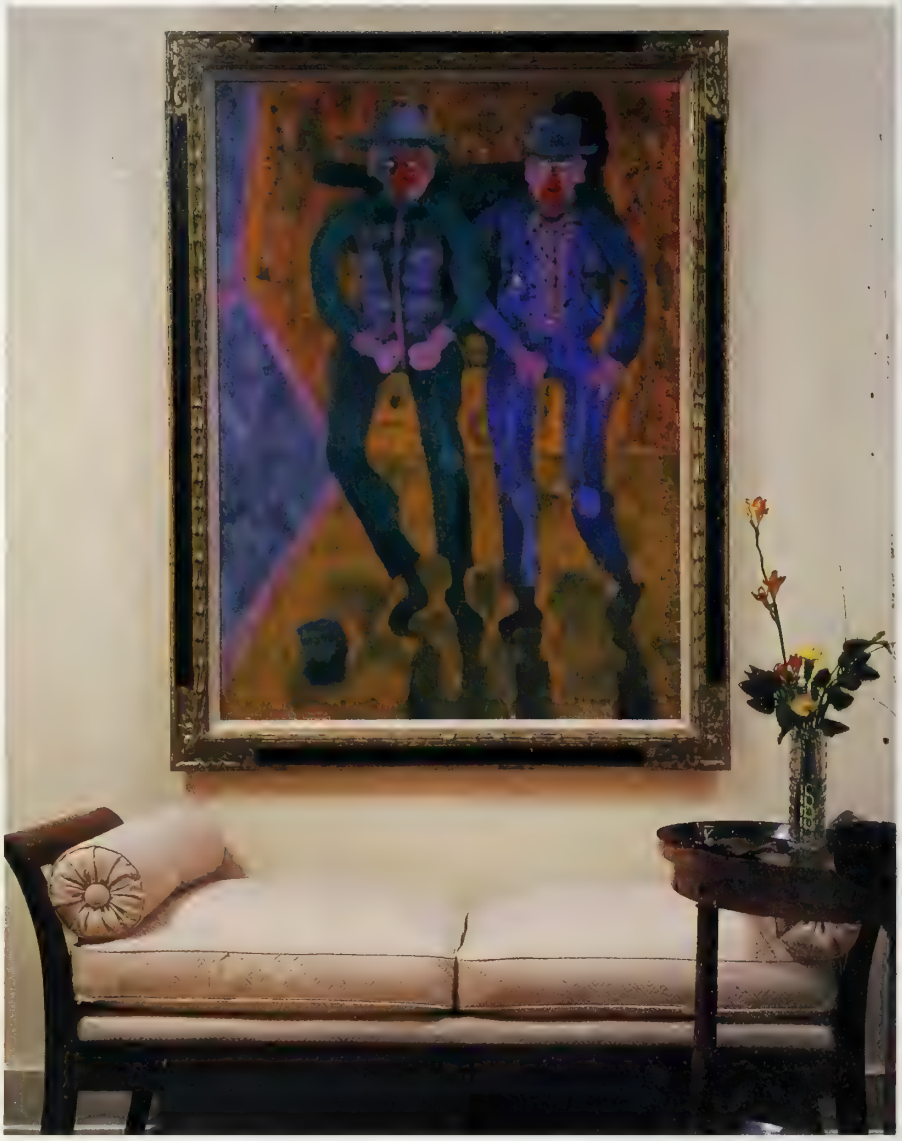
But Tony Randall modestly deflects a remark to that effect, pointing instead to his wife, Florence, as the proper recipient of any such compliments. He credits her with all the responsibility for color and fabric selection and, in league with New York interior designer Richard V. Hare, execution of the "set," so to speak, in

"Comedy is a serious business," says actor Tony Randall (above right), who has been as serious in pursuit of his profession as in his acquisition over the years of an extensive art collection. ABOVE: The living room of Tony and Florence Randall's New York apartment was designed by Richard V. Hare to reflect the couple's preference for subdued elegance and to accommodate their various artworks and furnishings. Beyond, an 18th-century Chinese folding screen dominates the dining room. The Louis XV-style mantelpiece is from Danny Alessandro. Fabric on tufted armchair by Brunschwig & Fils. A comfortable reading spot is provided by a large fauteuil and footstools, all covered in Stroheim and Romann fabric. Fabric on low-backed chair by Cowtan and Tout. Rugs by Stark.







ABOVE: *Men Walking*, 1980, by Rufino Tamayo hangs above a Neoclassical fruitwood bench and a Directoire table. ABOVE LEFT: In a corner of the living room are *Marguerites dans une Carafe*, 1945, by Braque, an African mask and a figurine of Randall as Merlin in *The Seven Faces of Dr. Lao*, made by Noah Beery, Jr., and presented to the actor on the set of the film. "I had no idea he was doing it," Randall recalls. "He brought it in one day and I've never seen him since." LEFT: *Self-Portrait with Violin* by William King. BELOW LEFT: Stuart Davis's *Landscape*, 1916.

which the Randalls play themselves.

"I had nothing to do with it except run the errands," Randall explains. "We've known Richard for years. He designed our last apartment, where we lived for thirty years, and the one before that. He has more than taste, he's a genius. He even hung the paintings one day while I was out, and managed to do it at the right height and right spacing without measuring a thing."

Tony and Florence Randall first heard of the apartment a year before they bought it, but decided that it was plainly way beyond their budget. "All year we regretted losing it, and when it came up a year later at twice the price"—a pause for the well-known head-bobbing, soundless Randall laugh familiar to television viewers— "we grabbed it."

The couple have always lived on the Upper West Side, and as much as they love opera and the theater, the big attraction of the area for them is



"The large scale and natural light make this apartment perfect for their collection," says Richard Hare. In the library, an antique painted buffet with ebonized detail and *faux-marbre* panels holds an assemblage of objects including an African headdress in the form of an antelope. Above the buffet is *The Embrace*, 1949, by Afro. Resting on an easel is a still life by Jean Metzinger. Through the doorway, in the living room, is George L. K. Morris's painting *Mihrab*. The Louis XV armchairs are covered in fabric by Stroheim and Romann.

not Lincoln Center but Central Park. "The apartment has twenty windows that overlook the trees and the park," says Randall. The vista is indeed breathtaking, and at night the view of the park, the planetarium and Central Park South is simply everyone's romantic fantasy of New York.

To my polite inquiry as to what was wrong with their former apartment, both Randalls agree that it was fine but that it was time to move on. "It was wrenching to leave after all those years," says Randall. "But we shut the door and never thought of it again." They have been fortunate, though. Their new apartment is situated on a similar corner, has the same view and layout, but has almost twice the amount of space.

In paralleling Tony Randall's performing and his living quarters, I left out the word *artless* in the sense of "seemingly effortless." It applies to both, but in the case of the latter with a sort of punning inappropriateness. An Oriental folding screen of majestic antiquity seems to get along fine with abstract paintings and an African carved-wood mask.

"I think that art, even more than music, is my great love," says Randall. "The Stuart Davis is the first painting I bought, about thirty-five years ago. Once I began, I had to keep buying. I've never sold or traded a painting or bought one just for investment. It's like falling in love, and I've never fallen out of love with any of my paintings. There's an elation that comes from looking at them, like breathing fresh air."

Music still plays an important role in his life, and has ever since the actor started taking voice lessons after he

left the army. "To study voice training I had to study singing," Randall recalls. "My teacher sent me to the opera to hear real voices, and I was hooked." Hooked to the extent of making a serious commitment to the Metropolitan Opera Association, of which he has been a member for the past dozen years.

And though he was born in Tulsa, Oklahoma, Tony Randall is a New Yorker through and through. "Everyone who comes to New York falls in love with its rhythm and power. If I didn't live here it would have to be London. Paris is fine, but it doesn't reach the same levels in terms of opera or symphony orchestras."

Incidentally, when my host was momentarily in another room, I nosed around in vain looking for a sloppy closet, something to belie the fastidiousness of the Felix familiar to fans of "The Odd Couple," but to no avail. He assured me that this is unusual, that I am seeing unaccustomed neatness, but I remain unconvinced that either the chief resident or his dwelling ever has a hair out of place.

I confess to peeking inside a desk drawer while my host was fetching something, but the objects inside were as neatly arranged as a surgeon's tools. I had a momentary impulse to mess them up and reclose it, but my fondness for Randall prevented subjecting him to a possible fit of apoplexy.

Finally, it is time to leave, yet the Randalls' apartment is so pleasing and so admirably suited to its residents that being there has a calming effect and the visitor is reluctant to go. While waiting for the elevator, I point out that all the place needs is a telescope with which the actor could pursue his studies of human behavior. I give him the particulars for ordering one, and depart after exacting an invitation to return soon.

With a jocular "Bye for now," in the tone of a forties disc jockey, Tony Randall waves, the door closes, my fellow passenger, a woman who has glimpsed my host, exclaims, "There's one funny guy."□



"Tony and Florence adore blue," says Hare, who colored the master bedroom accordingly. ABOVE: Sunlight streaming through a large window enhances an 18th-century terra-cotta bust resting on a marbleized wooden column. A painted Louis XVI *lit de repos* offers a tranquil place for relaxation. Carpeting by Stark. OPPOSITE: Reflected in the Louis XVI mirror is an early-19th-century half-tester bed. On the walnut commode is a photograph of Tony Randall and prima ballerina Alexandra Danilova taken as they danced a duet in the Broadway musical *Oh Captain*. Other memorabilia include a bisque clock, a Louis XVI candlestick lamp and part of an English tea service.



# Château de Craon

## *The Grand Legacy of the de Beauvau-Craons in Lorraine*

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY MARIANNE HAAS







PRECEDING PAGES: Château de Craon in Haroué, the country estate of the de Beauvau-Craon family, was converted in 1712 from castle to château by French architect Germain Boffrand. The formal garden, redesigned by Russell Page, unfolds before the façade Boffrand added to two existing medieval towers. The steps are graced with statuary by Barthélémy Guibal. ABOVE: The Salon Louis XVIII exhibits portraits of the king and his mistress the countess du Cayla, painted by Gérard. The suite of Empire furniture, fashioned by Pierre-Antoine Bellangé and covered in the original silk from Lyon, is complemented by an Aubusson rug. OPPOSITE: Princess Minnie de Beauvau-Craon stands in the library under a portrait of Louis XV painted by French artist van Loo. At right is her sister, Princess Diane de Beauvau-Craon, and at left, Princess Laure de Beauvau-Craon.



"When I inherited the château three years ago, I was faced with a choice: either abandon it to its historical fate, or live my life with it and, to some extent, for it."







OPPOSITE ABOVE: A pair of Baroque-style threefold screens painted with trompe-l'oeil flowers and urns are placed alongside the dining table, set with 18th-century-style silver candelabra, tureen and plateau, and a menagerie of silver birds and animals. The early-19th-century mahogany chairs are by Bellangé. OPPOSITE: In the library, a 17th-century seascape accompanies a traveling desk and books embossed with family crests. The books rest on a commode with deep-cast gilt pulls and escutcheons, and are flanked by Oriental porcelain vases mounted in 18th-century ormolu. ABOVE: Portraits on the library wall include small 18th-century works contrasting with heroic 17th-century creations. In the center is a portrait of the princess Palatine by Rigaud, above a framed family tree. Furnishings include 19th-century sofas and chairs, foreground, upholstered in voided velvet, and a 17th-century *bibliothèque* wall ornamented with carved pilasters and frieze. A Venetian chandelier lights the room.



CHATEAU DE CRAON—which looms, a momentous architectural event, above the crossroads of the village of Haroué, twenty miles south of Nancy—was designed in 1712 by Germain Boffrand, Jules Hardouin-Mansart's pupil and collaborator. The chatelaine of Haroué today is a beautiful young woman with a radiant smile: Princess Minnie de Beauvau-Craon.

Like her late father, Prince Marc de Beauvau-Craon, she carries on the work of restoration that was begun by his father, Charles-Louis, and mother, Minnie Gregorini-Bingham, after their marriage in 1920. Minnie Gregorini's granddaughter and namesake explains: "When I inherited the château three years ago, I was faced with a choice: either abandon it to its historical fate, or live my life with it and, to some extent, for it."

The château's illustrious beginnings were due in no small part to its architect, who was much in demand in Lorraine after 1702, the year he began work for Léopold, duke of Lorraine. Boffrand's design at Haroué—including triumphal colonnades and magnificent central court—testifies to a period of renaissance for the ancient duchy and for the château's owner, Marc, the first prince de Beauvau-Craon, who served as Léopold's chamberlain and head equerry.

Keeping two medieval towers, Boffrand added two wings to the existing structure, which had previously served the family of the maréchal Françoís de Bassompierre for some three centuries. The result is a marvel of restraint, a perfect balance between feudal and classical architecture.

Marc de Beauvau-Craon embellished the bridge leading from the forecourt to courtyard with four fine groups of statuary, children sculpted by Barthélémy Guibal. Then, in 1729, Léopold died and was succeeded by his son, Francis Stephen. Beauvau-Craon barely had time to put the finishing touches to Haroué's interiors before he followed Francis and his new wife, Maria Theresa of Austria, to Tuscany in 1737. There, named viceroy by Maria Theresa, he acquired a few more masterpieces to add luster to Haroué. He died in 1754 without ever really having spent much time there, but he was able to offer the hospitality of the state bedchamber to Stanislas I, former king of Poland and Francis's successor as duke of Lorraine in 1738. The château would later receive such distinguished guests as Voltaire and Chopin.

Haroué then entered into a phase of decline and neglect. The French Revolution spared it, but other trials were in store. In the late nineteenth century it was put up for sale by the fifth prince de Beauvau-Craon, who had been a little disenchanted with the family estate ever since his father died in a fall from a stepladder while preparing for a state visit from Napoléon III in 1864. The new owner, a brewer named Tourtel, apparently planned to extend his beermaking operations to Haroué, but was bought out within twenty-four hours by the prince's sister-in-law, Valentine du Cayla, the princess Edmond de Beauvau.

The noble structure was now to slumber for decades before a new patron appeared, in the person of Minnie Gregorini-Bingham. Her husband was heir to Haroué and sixth prince de Beauvau-Craon. At his young wife's urging, he set to work restoring the nearly two and a half acres of roof and refurbishing the salons—including the Salon Louis XVIII, with its suite of furniture by Pierre-Antoine Bellangé, a gift from Louis XVIII.

Between the wars, Haroué became a well-known rendezvous for such distinguished guests as novelist Maurice Barrès, the maréchal Lyautey and the count of Paris. When Charles-Louis died in 1942, his twenty-one-year-old son, Marc, now the seventh prince de Beauvau-Craon, fled to England to join the Free French forces. On his return after the war, the elegance of the prewar years was revived.

"My father," recalls the young Princess de Beauvau-Craon, "continued the undertaking begun by *his* father. He had the gardens redesigned by Russell Page and made improvements to the interior. My stepmother, Laure, contributed extensively to what is known about Haroué by compiling a remarkable little history of the château."

Princess Minnie manages to combine intimacy and luxury with great skill in the management of Haroué. "My sister, Diane, comes frequently to lend a hand, and I've been aided a great deal by grants from the Ministry of Culture. A donation from the Friends of French Art, whose founder is Elin Vanderlip, has allowed us to completely restore the charming Chinese Salon, with decorations attributed to Jean Pillement. And my friend Bruno Roy has helped me a lot with his advice and expertise. Trained at the Ecole du Louvre, and a Versailles specialist, he has based our restoration work on old documents and recently discovered archives that reveal Boffrand's gifts as a designer."

Minnie de Beauvau-Craon is delighted to talk about the estate, its future and its traditions. "A local story has it that a village girl fell madly but unrequitedly in love with my grandfather," she says. "In despair, she threw herself into the moat—with a full hot-water bottle to weigh her down. And ever since, as the legend goes, on nights when the moon is full you can see her pale ghost loitering."

The princess's lovely smile takes on a tinge of mischief. She doesn't really believe in the despairing nocturnal wanderer. She is well aware that the sole youthful presence at Haroué is her own: protective, loving, very much alive, and each day imbuing the château's old stones with new reasons to survive. □

The state bedchamber was offered to such royal guests as Stanislas I, former king of Poland. The bed and hangings are Italian, as is the Baroque giltwood table with *pietre dure* top, brought to the house in the 18th century by Marc de Beauvau-Craon. On the walls hang his portrait and a tapestry entitled *Le Pardon d'Alexandre*, from the duke of Lorraine's private atelier.



# Capital Gains

## *Increasing Space and Comfort in Washington, D.C.*

INTERIOR DESIGN BY JAY SPECTRE, ASID
TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY PETER VITALE

"Although my work is composed of influences from various periods and cultures, the results always echo the tastes of today," says Jay Spectre. The Washington, D.C. house he designed for long-time clients, an active couple with three young children, incorporates sophistication with the ease of a family home. ABOVE: An interplay of angles and straight lines creates visual intrigue in the entrance hall, where a marble floor is distinguished by a bold geometric inlay. Mirrored walls reflect ones covered in canvas and hand-painted with contrasting vertical stripes. Symmetrically arranged Chinese demilune tables and early-18th-century-style English mirrors introduce curved forms. RIGHT: In the living room, a bare white-oak floor conveys a feeling of informality. "I like the freedom and freshness of an open room," says Spectre, who used a floral print from Clarence House for sofas and balloon shades.







ABOVE: An English-style pine mantelpiece holds a pair of silver vases from Cartier. The 1922 painting is by R. Orose. OPPOSITE: In a corner of the living room, a 19th-century Japanese screen is paired with an Oriental desk of the same era. Crystal frog from Lalique. FOLLOWING PAGES: Walls and ceiling covered in hand-painted canvas warm the dining room. Above the fireplace is a painting by Marc Chagall; to the right is a work by Larry Rivers. The Queen Anne-style chairs are upholstered in Clarence House fabric. Spectre-designed rug from Edward Fields.











"The design of the furniture and the selection of colors are both intended to rest rather than challenge the eye," says Spectre.

THE WALLS OF the conference room at Jay Spectre, Inc. are a witty and modern solution to the problem of office décor. In fact, they are not decorated. They are, instead, covered in floor-to-ceiling corrugated steel.

Quite a different look is achieved at Spectre's Connecticut residence. Designed by Philip Johnson in 1956, it is all brick piers and plate-glass windows, with one dramatic centerpiece—a thirty-two-foot-square, eighteen-foot-high living room.

Now consider Jay Spectre. The palest blue oxford shirt, a gray French silk knit tie with maroon *petits pois*, a faultlessly cut tweed jacket, the softest flannels ever to break over tassel loafers—these speak of a lifelong marriage between perfect Kentucky manners and timeless English style.

Which Jay Spectre produced the elegant yet relaxed interiors of this house in Washington, D.C.?

All of them, says the designer.

"There is a part of me—and parts of the parts of me—in everything I do," he explains. "But that work is not always about expressing myself. Here my achievement is my interpretation of the clients. If the house is successful, it's because it reflects a comfortable family."

This particular family, by the way, is no stranger to being cosseted by Jay Spectre. The designer had done the couple's first apartment. Later, when they bought a house on one of the most prestigious streets in Washington, Spectre did the interiors. A few years later, when they wanted the living room to become a kitchen and a new living room built, Spectre paid a return visit. Recently they added to the living room and built a sitting room, and again it was Jay Spectre who made the final modifications.

Each time he worked on this house, Spectre got a fresh chance to express his affection for these long-time clients. Now that little more can be done here—the house is at the limitations of its acreage—Spectre is satisfied that he has both fulfilled his clients' needs and communicated his feelings for their family.

"My main objective was to create a family home where three children under the age of ten can be comfortable," he says. "Comfort is the key to this residence. These are family-oriented people who are active in their community and in the daily life of the capital. The design of the furniture and the selection of the colors are both intended to rest rather than challenge the eye."

Spectre's clients encouraged him to fill their rooms with furniture, carpeting and wall treatments of his own design. They knew he would not abuse their trust. For Spectre is, at bottom, an Orientalist; even at his most assertive, there's always a hint of the Japanese garden in his work.

That hushed, sedate feeling begins in the entrance hall, where Spectre angled several of the walls and mirrored those in the center to reflect the unmirrored areas. The latter have been covered with light-colored canvas, then hand-painted with raised dark-green stripes so subtle they are almost a throwaway.

Off the hall is the dining room, where the warm, woody tones of more hand-painted canvas walls and ceiling create an intimate effect. "In a low-ceilinged room like this one, it's wrong to try for a powerful, formal statement with a chandelier," Spectre says. "The interest lies in the mix of objects and artworks—the Sheraton table, the Oriental vitrines, the paintings by Chagall and Larry Rivers."

The vast living room is just as artful a blend. The sofas and chairs are deliberately understated, but because no room should be without drama, Spectre added an English pine mantelpiece. And because he prefers uncarpeted rooms, he omitted rugs. "I like oak floors," he explains. "But in this house I didn't choose them for my own reasons. Everything you see mirrors the clients."

There is one other important element at work here: The house reflects today's tastes. For Spectre, who is as exacting in his conversation as he is in his designs, "Today's tastes have nothing to do with the fashion of the moment—or the inevitable redecoration that implies.

"My work is composed of influences of various periods and cultures," says Spectre. "This home is also the embodiment of the dignity and character of the Washington community, as reflected in the lives of my clients. Put those components together, and the result cannot help but be a house that's right for today."□

PRECEDING PAGES: "Geometry has always supplied the underlying harmony in my spaces," says Jay Spectre, a philosophy embodied in the motif of the kitchen. Fabric from Clarence House complements the ceramic floor's checkerboard pattern. OPPOSITE: The designer unified the master bedroom with a bright floral print. The painting is by Polish artist Moïse Kisling.







# PROFILES: Iris Love

TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY HARRY BENSON



Her life has been a series of discoveries that have turned the archaeological world on its ear. Her finds have made her famous. And her knack for attracting publicity and controversy have not always endeared her to academe. But Iris Love is as determined in her quest for the goddess of love as she was in 1969, when her discovery of the Temple of Aphrodite Euploia in Knidos, Turkey, made headlines around the world. Currently she is searching for further traces of the goddess in Italy. LEFT: Hadrian's Villa at Tivoli contains a Roman copy of the Temple of Aphrodite, executed in A.D. 118–134. "We owe a great debt to the philhellenic mania of Hadrian for preserving, in copy, many monuments of the Greek world," says Love, who is kneeling next to the restored Doric columns with ranging rods used for measuring stylobates. ABOVE: A replica of the head of Selene's horse is perched on a rock at Iris Love's home in Vermont. The original, taken from the east pediment of the Parthenon, is part of the Elgin Marbles at the British Museum.

IRIS CORNELIA LOVE IS LATE, but Iris Cornelia Love is always late. This is perhaps understandable in one who has spent most of her life digging among the ruins of classical antiquity. One of her friends says she is "not the person time forgot, but the person who forgot time." Her mother sounds as if she were repeating a mantra when she says, "Iris chose the right profession, where time doesn't matter."

Love is wearing red and blue. The red is by Givenchy. The blue, it should be explained, she wears always, blue being the color the ancients wore to ward off evil spirits. This may sound anomalous, but Love is anomalous: a part-Jewish, churchgoing Episcopalian who reveres all the Roman Catholic saints and all the gods of pagan antiquity. Her father claimed descent from Alexander Hamilton and King George IV; her mother is a Guggenheim.

She knocks on wood so often she probably has splinters embedded in her knuckles. She suffixes statements about her future plans with the Arabic *inshallah* (God willing), pours libations to Aphrodite at ceremonial feasts, and, in answer to a question about her fabled amulets, produces one "genuine" four-leaf clover, a prayer card to Saint Anthony of Padua, a scallop shell ("Anything that comes from the sea is good luck," she says), a lapis lazuli scarab, a keychain in the shape of a dolphin, pieces of coral and jade, a St. Christopher's medal ("I don't care that he's no longer considered a viable saint") and an earth snail from the shrine of Aphrodite at the Acropolis in Athens. "But when I *travel*," she smiles, as if this smorgasbord of objects

BELOW: Equipped with the tools of her trade—tape measures and calipers—Love measures a capital's contour. A self-described "superstitious archaeologist," she always wears blue ("It wards off evil") and carries a variety of good-luck charms, including a dolphin necklace. BOTTOM: "Praxiteles' Aphrodite was the first Greek monumental nude statue of a woman ever sculpted," says Love, who compares plans of the original with a modern copy at Hadrian's Villa.



OPPOSITE: At the Metropolitan Museum of Art, Love takes notes in a room that exhibits a Roman copy of a kneeling Aphrodite, foreground, and a late Hellenistic version of the goddess with a dolphin.



were no medicine against the evil spirits of the jet stream, "I have a crucifix given to me by a Mother Superior."

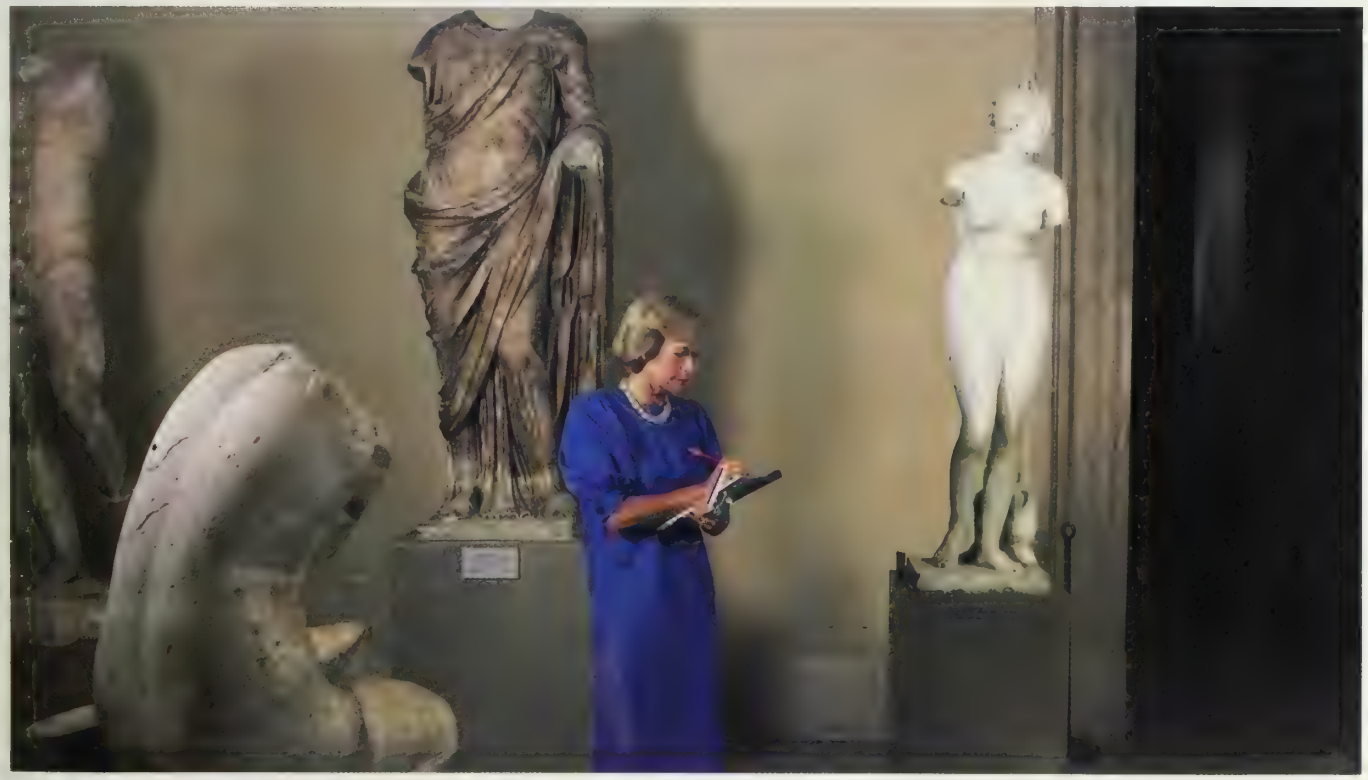
Love accomplished the feat that made her famous on the same day that Neil Armstrong performed his. On July 20, 1969, she unearthed the Temple of Aphrodite Euploia at Knidos in southwestern Turkey. The temple was the sanctuary of the most famous statue of antiquity, the fourth-century-B.C. Aphrodite of Praxiteles. It eluded Sir Charles Newton, who excavated Knidos in 1857 and sent 384 crates of artifacts back to the British Museum.

In 1970 Love became the world's most controversial archaeologist when she announced that she had found the head of Aphrodite—not amid the scorpions and 120-degree heat of Knidos, but in the basement of the British Museum. The curator of Greek and Roman antiquities disagreed and published his criticism in German (the lingua franca of archaeology). "If the head had been noticed by a British man," she says, "or even a British woman, none of this would have happened. But an American—and a woman. These are the colonies. What do *they* know?"

She has been called the Carl Sagan of archaeology, not a very flattering comparison to a serious archaeologist. The pooh-bahs of that field grumble about her lack of a Ph.D. (she completed the orals, but never submitted a thesis), her flair for publicity, and her having once used dynamite to excavate. "I don't want to say that she's controversial," says Dietrich von Bothmer, chairman of the department of Greek and Roman art at the Metropolitan Museum of Art, "but she is a bit of a maverick." And Thomas Hoving, former director of the Metropolitan, admits that "academe has grave suspicions of people who are heiresses. If you're that rich and that independent, you can't be that good."

The fact remains that she converses in six languages and reads ancient Latin and Greek, and has taught at Smith, Williams, Middlebury, Cooper Union, New York University and others. She has published widely in everything from the *American Journal of Archaeology* to the *Princeton Dictionary of Classical Archaeology*.

She is also the first American to be elected a fellow of the Istituto per la Storia e l'Archeologia della Magna Graecia, which is devoted to studies of the Magna Graecia—the ancient seaport cities in southern Italy that were colonized



Iris Love thinks she can prove that Knidos was an outpost of Minoan civilization. If so, she would rewrite the history of the second millennium B.C. in the Mediterranean.







ABOVE: "This kind of party is more exciting to me than seeing movie stars," says Love, who attended the opening at the Metropolitan last September of "The Amasis Painter and His World." With her, from left, are Philippe de Montebello, the museum's director; Norbert Schimmel, a collector of ancient art; William Macomber, the museum's president; and Dietrich von Bothmer, chairman of the Greek and Roman department. OPPOSITE ABOVE AND OPPOSITE: "Dolphins were sacred to Aphrodite," says Love, whose boat was escorted by a school of dolphins when she first visited Knidos in 1966. For her birthday last summer, Love's wish to swim with them was granted at the New York Aquarium. "Dolphins are my favorite people," she says. "They are intelligent, curious, generous and self-sacrificing."

by the Greeks. Last fall she attended the institute's annual congress in Taranto. "In honor of the congress's twenty-fifth anniversary in 1985, the city decided to award silver plaques to eight archaeologists who had made what they called the most brilliant contributions to the studies of Magna Graecia," she says. "The first four awards went to very eminent Italians, the second two went to German and French curators, and the seventh went to the curator of the archaeological museum in Basel. I was musing on these excellent selections when they called my name. I got up there, but all I could mumble in my total shock was that I was *onoratissima* and absolutely *felicissima*."

And Iris Love has come up with the goods. She found the base of the Winged Victory of Samothrace and the ancient road linking Rome and Florence. She set out to disprove professors Cook and Bean's theory that Knidos, as capital of the Dorian Hexapolis, was forty-four kilometers north of where she established it to be. She thinks she can prove that the origins of Aphrodite are Cretan, and that Knidos was an outpost of Minoan civilization. The current archaeological wisdom is that the cult of Aphrodite came from the ancient Near East, courtesy of the Phoenicians. If she could prove otherwise, she would rewrite the history of the second millennium B.C. in the Mediterranean.

She may never get the chance, however, because to do that she needs to return to Knidos to continue her work. After she had spent ten years digging there, the Turkish government refused her permission to return. Since 1978 she has applied every year, and every year she has been either refused or ignored.

It is not surprising that politics are involved when an American seeks to excavate a Greek site on Turkish soil, but the Turks' intransigence is mystifying, given the enormous archaeological importance of Knidos. She excavated Trireme Harbor, where a fleet of twenty triremes, the ancient Greek warships, was berthed. In 1977 she found the

"I love the dramatic seasons in Vermont," says Love, who returns as often as possible to her home there. BELOW LEFT: Wrapped in a Greek towel, Love walks down to her swimming pool, past a "sort of Mediterranean garden area" she has planted. BELOW RIGHT: "I use the tractor constantly—to cut grass and pull people out of ditches," she says. BOTTOM LEFT AND RIGHT: The downstairs living room reflects her fondness for animals: Pillows scattered about are covered with dolphins, geese, quail, partridges and goldfinches. She inherited the Louis XV chairs from her grandmother Edyth Guggenheim Josephthal. A Minoan fresco and an ancient map of the Atlantic seaboard adorn one wall, while Amish farm tools, copper ladles, molds and trays from Italy and Turkey, Japanese swords and Greek ceramics all intermingle comfortably around the brick chimneypiece. "Whatever it is, I'll collect it," she admits.









remains of a Minoan settlement. She believes further digging could produce a trireme, the discovery of which would be a spectacular find.

While she waits for the go-ahead from Ankara that will probably never come, Love is on the track of a site she thinks may be a continuation of Knidos, containing another temple to Aphrodite: Venus, in this case. Five years ago at the J. Paul Getty Museum she was looking at an old map of Naples when she saw something that caught her eye. It was an island. Beneath it the legend read "T. Venere" (Temple of Venus). Naples was founded by Knidians, so she went to the ancient maps and literary sources, but found no mention of a temple. Later, sifting through the poetry of Statius, she found a poem describing the Neapolitan panorama from Sorrento. It mentioned the island of Megara and its temple of Aphrodite Euploia. But after studying dozens of panoramas, she still couldn't find the island. Then, late one night, prowling about Naples in search of an open restaurant, she found herself climbing a hill behind the Hotel Vesuvio, where she was staying.

BELOW LEFT: A wall in the main living room combines shadow puppets and ceremonial masks from Bali, a Piranesi engraving and two Italian majolica bowls. On the table, antique French candlesticks, Chinese porcelain roosters and horse, an Italian glass krater and a Tibetan stirrup encrusted with semiprecious stones form another still-life travelogue. BELOW RIGHT: Love's basement study has been remodeled in white stucco with arches and niches to resemble a house in the Greek islands. Called the Knidos Room, it contains the records of ten years of excavation in Turkey, and is where Iris Love continues to catalogue slides and archaeological data. "I love excavations. Ruins are often more immediate and real to me than monuments of contemporary life," she says. BOTTOM RIGHT: A garden hammock provides a comfortable place for Love, her dachshund Phryne Aphrodite and cat Simon Boccanegra.





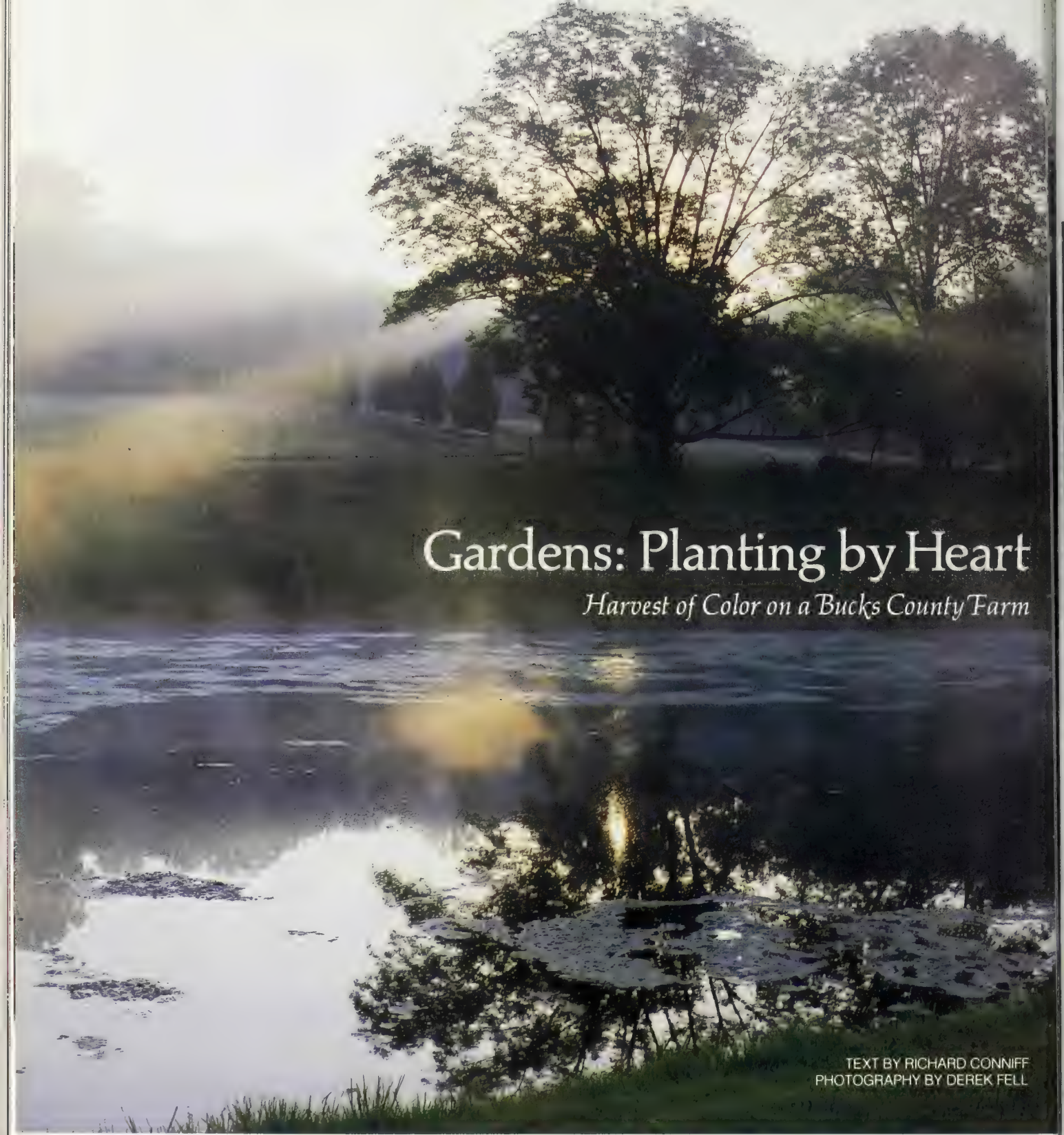


She asked the concierge its name; it was Monte Echia.

As the Neapolitan *ch* is a derivation of the ancient Latin sound *pl*, Love is convinced that the hill of Echia was once known as the hill of Euploia, the place where the Temple of Aphrodite stood. If she is right, she may find the ancient acropolis of Naples. She is now trying to get permission to dig in the courtyard of the nearby Palazzo Carafa, because, she explains, "The courtyard has never been built on; it's virgin territory. By digging there, it will give us greater evidence for excavating under one of the buildings."

Otherwise she is not idle: She is developing a documentary television series about the romance of archaeology and is still writing, lecturing, cataloguing a private collection of Roman, Greek and Etruscan vases, statues and reliefs, and working on plans to excavate a lost Frederick Law Olmsted marble arch in Central Park.

The goddess still beckons, and if Love cannot return to her abode in Anatolia, she will find her—*inshallah*—in Italy amid the exhaust fumes of crowded streets. At the risk of carrying a coal to Newcastle, one wishes the lady luck. □



# Gardens: Planting by Heart

## *Harvest of Color on a Bucks County Farm*

TEXT BY RICHARD CONNIFF
PHOTOGRAPHY BY DEREK FELL

IT IS EASY TO GET the impression that Earl Jamison's forty-acre Bucks County estate isn't so much his home as it is his project, his private toy. Jamison has gone at the task of creating his demesne like a boy building sand castles on an exclusive beach. First, he spent eight years poking around for the kind of place he had in mind: rolling fields, a mixture of woods and open land, freshwater springs, seclusion. And having found it on a neglected parcel of farmland and woodland covered with scrub and containing not a single building, he has spent another six years shaping it to the lineaments of his imagination.

He has done it all without expert advice, which he

OPPOSITE: The rising sun sends luminous shafts through the branches of a white ash, and mists drift above a pond at the Pennsylvania farm garden of Earl Jamison. BELOW LEFT: Above a fern-lined ravine, a peaked gazebo is topped by a dovecote. BELOW RIGHT: The house has a natural kinship with fields and woodlands: The stones were gathered from the Jamison acres and the timbers were once part of a barn. BOTTOM: Yellow, red and orange day lilies, the gray foliage of lamb's ears and a striking border of *Hosta albo-marginata* disguise the protective structure over a spring.







BELOW RIGHT: Peonies, irises and other perennials give brilliant contrast to sheep pastures stretching away beyond the rail fence. Of the peonies, Jamison treasures those grown from rootstock originating in his grandmother's garden seventy years ago.

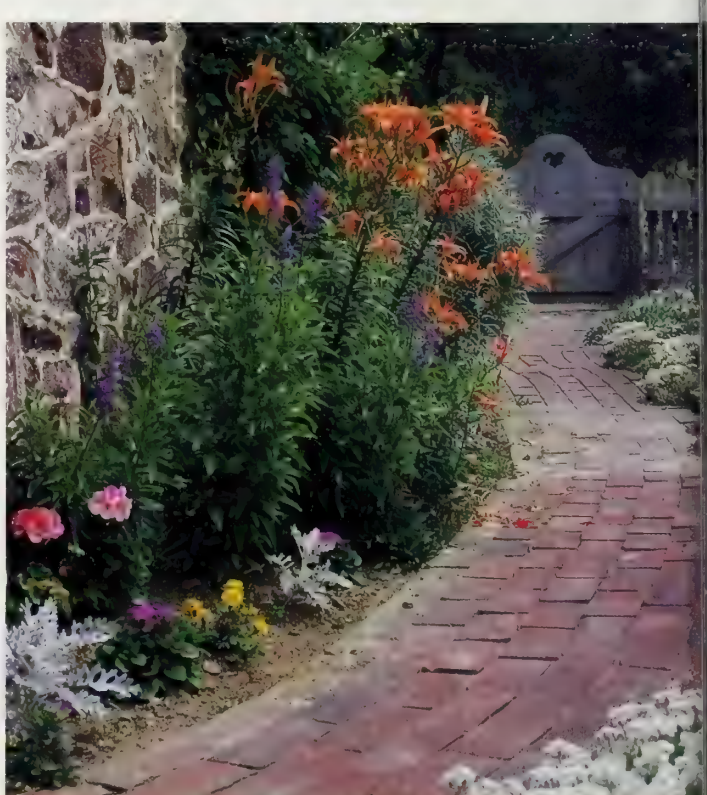




ABOVE LEFT: The garden house, right, is roofed with antique handmade tiles from a Berks County barn. Even the chicken house, left, has its aesthetic touches: The cupola is crowned by an eagle weather vane. In the foreground, spirea stretches tapering branches toward a *Dictamnus*, or gas plant, so called because it gives off a faint light if a match is held near it. BELOW: Orange lilies and snowy sedum blossoms flank a brick path beside the potting shed.

disdains. He has never even made a map of his plans for terraces, cascading pools, a pond, the house, the barn, the garage, the garden house, the two springhouses and the extensive flower borders. One time he poured sand on the floor of the new garage and tried to make a working model of the whole place, but he soon gave up. More fun to go out with a crew and simply tell them what he wanted, or to climb on a backhoe and carve the thing himself. "Big kids need big toys," he says, shrugging off the effort.

The resulting landscape is remarkably pleasing. Most such efforts, unguided by professionals, end in shambles; Jamison's has produced harmony among the many elements of his design and a sense that he has wooed the earth instead of merely bulldozing it. His springhouses nestle in declivities as if they have done so for centuries. His residence, built partially of timbers from a Pennsylvania barn and stones taken from the fields, has not been plunked down squarely on a hilltop, but rises modestly up a sloping flank. (And yet it commands the property, looking down on the pond Jamison dug and, off at an angle, to



ABOVE: Peonies, German irises and pink clematis form a vanguard of color before the greenhouse. BELOW LEFT AND RIGHT: Barbi Q, Earl Jamison's pet hog, likes a bit of corn in her barnyard routine. Daughter Donna's goat, Larue, is a dignified spectator.







BELOW LEFT: Rustic chairs on the kitchen porch provide a leisurely spot for garden watching. BELOW RIGHT: Rows of artemisia, iris and feverfew in the cutting garden are separated from a small orchard by a wall of fieldstone and trellis.



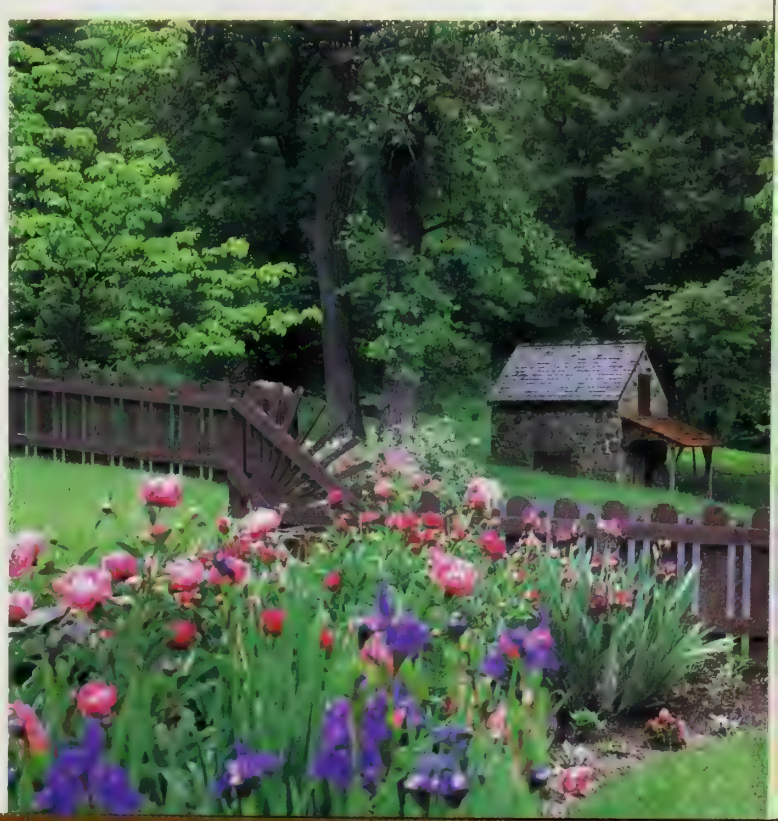


The owner's feeling for the land, combined with a practical eye for the appropriateness of the architecture, has produced a landscape where nothing is at odds with its surroundings. OPPOSITE: Clematis, delphiniums and climbing roses mellow the brick and timber walls of the garden house. BELOW: One of two springhouses, set off to itself in a secluded clearing with woodland pressing close about it, is given a touch of color by a perennial border of peonies and irises—Japanese irises in foreground and German irises beside the fence.

the massive five-hundred-year-old white oak that attracted him to the site in the first place.)

Jamison's success derives from two main sources. He is a native of Bucks County, having been born five miles away in a town that bears his family name. The rolling character of the land is in his blood, as is the local style of ornamentation. Jamison once visited a highly regarded New England inn and found the starkness positively alien. He tends to employ Pennsylvania Dutch folk art—heart- and tulip-shaped cutouts—in his gates and in the panels of the gazebo; a garden wall is decorated with sheep, chicken, horse and pig weather vanes. But he manages to deploy his Gemütlichkeit with restraint, in a way even New Englanders would not find overwhelming. His other great asset is that he started out as proprietor of his own nursery at the age of eighteen. Later, as he developed Peddler's Village, a folksy cluster of shops in Lahaska, Pennsylvania, he continued to buy flowers and rare shrubs avidly enough to maintain a professional's knowledge of horticulture.

*continued on page 146*



# Through the Looking Glass

## *The Manhattan Apartment of Gene Moore*

INTERIOR DESIGN BY
MELVIN DWORK, ASID
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY PETER VITALE

IT IS ALWAYS tempting to draw parallels between the arrangement of interiors and a person's professional life. In the case of Gene Moore, the temptation is almost irresistible. For over thirty years he has designed the windows for Tiffany's. There, week after week, he has ransacked the world of images, creating self-contained universes of endless diversity and continual inventiveness.

Moore has reached that stage in his career where he can speak out unaffectedly about his work and personal philosophy, secure in the knowledge that the bulk of his life's vocation is on record, and has become part of the history of the decorative arts in America in this century.

"I don't, by the way, find anything at all derogatory in the term 'window dresser,'" says Moore, "although in recent years several grander euphemisms have been coined. What I do,




Gene Moore, who has designed Tiffany's windows for over 30 years, is accustomed to working within the strict limitations of space. For his Manhattan apartment, however, he asked designer Melvin Dwork to transform the small rooms overlooking the East River into simple yet comfortable interiors. In the living room, Dwork emphasized Moore's extensive collection of books and sculpture. The metal wall sculpture is by Judith Brown. In the window is a late-18th-century automaton music box; the bookcase holds a terra-cotta bull by Carl Malouf and a bronze reclining figure by Joseph Glasco. A Charles I-style wing chair, and sofa and chairs with upholstery designed by Dwork surround a Chinese lacquer table. Antique marble chimneypiece from Danny Alessandro.



Contrasting styles and materials characterize the dining area. A contemporary stainless-steel-and-glass table is paired with antique Italian fruitwood armchairs. A terra-cotta sculpture by Carl Malouf and, at left, a tall wrought-iron candlestick help to balance the room. "The mirrored wall reflects the view of the river and expands the space," says Dwork, "and books form the background." Table setting from Tiffany's.

Were a list to be drawn up of all the talents Gene Moore has collaborated with, it would constitute a group any museum of contemporary art would envy.



it seems to me, is pretty simple. One of the things I'm proud of is the number of artists I've used over the years." In fact, were a list to be drawn up of all the talents Gene Moore has had the opportunity to collaborate with, it would constitute a group any museum of contemporary art would envy—Jasper Johns, Robert Rauschenberg, James Rosenquist and Andy Warhol are just a few.

"But I'm happy to say that not a single artifact that has ever appeared in my windows is in this apartment," Moore says of his Manhattan home above the East River. Designer Melvin Dwork began pulling the small, elegant rooms together for him about six years ago. "I never had a designer work for me before," says Moore, "and I only did so because we were friends. But I suppose I *was* getting a little lost in the sheer volume of things. I've never been one of those people who think that if you're good at one thing you should be able to tackle everything else."

After the first priority—"bringing the bathrooms and kitchen into the late twentieth century," according to Dwork—there were essentially problems of space and scale to deal with. "These things are terribly subtle," he continues. "and in this case I was working within very tight proportions. In order to create any sense of



space, especially in the living room, we carried the door frames up to the ceiling. We did the same thing with the bookcases. And then, very carefully, we chose boldly scaled pieces, such as the Charles I-style wing chair that sits by the fireplace."

It was the Elizabethan Francis Bacon who observed: "There is no excellent beauty that hath not some strangeness in the proportion," and this might well serve as the credo of Dwork's efforts here. Everywhere the laws of space and balance had to be elegantly thought out. The library/guest room, for example, is no bigger than a closet, but by the use of mirrors and by placing the furnishings at one end of the small room, the sense of space is extended. The lesson to be learned is that mood, not size, is at the heart of comfort.

In such a world of restraint, certain elements leap out almost startlingly

"The challenge in the guest room," says Dwork, "was to make it look larger than a walk-in closet." Another mirrored wall and a uniformity of tone contribute to the sense of space. The drawing at left is by Joseph Glasco; three paintings by Roger Sammis, 1975. On a Korean table are a set of tortoise-shell boxes. Carpeting by Rosecore.

A late-18th-century tiger-eye maple four-poster, covered with an American quilt and accompanied by a high-back armchair, establishes the character of the master bedroom. "I wanted a very personal statement," says Moore. Some of the photographs are of friends such as Vivien Leigh, right. Other mementos include a picture of the Paul Taylor Dance Company, for which Moore has designed costumes and sets. The paintings—an 18th-century English portrait of a woman, and three 19th-century European paintings on glass—were chosen "simply because I like them," says Moore.

in their evocative richness. In the Moore apartment, it is books. Seldom have volumes appeared so well-read, so patined with loving use. They form narrow pilasters in the living room and wonderfully diverse piles on top of the armoire in the bedroom. "I really dislike obsessive ordering of books," says Moore. "People who have to arrange them by size or color are quite beyond me.

"As you grow older," Moore continues, "I think it is of the utmost importance not to be sentimental about things. Certainly Mel has helped me a great deal in this respect. 'Clearance' is one word I frequently use—cutting through the undergrowth of possessions." To obtain a view of the future? It would seem so.

This is definitely not the residence of a person living in the past. And that first temptation—to construct a bridge between the refined and fiercely concentrated world of Gene Moore's windows at Tiffany's and his apartment—slowly begins to fade. The spirit of his apartment is externally oriented, psychologically as well as visually.

Thus there is a reversal of the process that takes place when the onlooker gazes into a Tiffany window. Here in Moore's East River apartment, the eye is ultimately directed outward—especially in the living room, which has been designed with the river, the sky and the trees on Roosevelt Island in mind.

It is the almost intangible marriage of these two worlds that the skill of Melvin Dwork has brought about. □







# Antiques: An Ancient Modernism

*The Sophisticated Geometry of Pre-Columbian Peruvian Textiles*

TEXT BY JAMES S. WAMSLEY



Considered among the world's greatest textiles, pre-Columbian Peru's woven legacy reflects an achievement of technical and artistic mastery. Pure geometric forms and stylized figurative imagery were inventively rendered by many cultures, including the south coast Nazca (400 B.C.–A.D. 650) and the Huari (A.D. 600–850). *Mantle*, Peru, Nazca. Alpaca wool; 32" x 66". Bold contrasting colors imbue a striking patchwork of individually loomed "plain weave" rectangles. Vegetable dyes, most commonly used by Peruvian artisans, yielded an impressive spectrum of shades and tints. Edward H. Merrin Gallery, New York.

THROUGH THE GATEWAY of the Sun, by the Pyramid of the Moon, they came wrapped in mantles of blazing color, under helmets rich with plumes. When they departed, just as mysteriously, trailing sounds of bells and panpipes and conch trumpets, they left us a tantalizing record of how they looked and the things they were able to do, but nothing at all about what they thought.

Regrettably, the ancient Peruvians' many accomplishments did not include a written language. Their descendants, at least, the gifted but unfortunate Inca, were interviewed and recorded for posterity by the Spanish before they were pillaged. The older Peruvians were spared that benefit of civilization, and as a result a part of them remains forever veiled. The irony is that their textiles—so perishable, so extraordinarily rare in the legacies of most ancient cultures—have survived, and having defeated time seem timeless.

The enchantment of their artifacts produces an inevitable wonder about the people and their world. Peruvian geography seemed ordained to bear many small and thriving cultures, each cradled in self-sustaining isolation yet close enough for some contact with the others.

The first prehistoric Peruvians usually singled out for acclaim were northern highlanders of the Chavín culture. They are credited with true weaving, and by 1000 B.C. had developed new and distinctive styles in goldsmithing, ceramics and architecture, an influence that lasted for nearly eight hundred years. By then, and for many centuries thereafter, leadership passed to separate cultures of the north and south coasts. Warlike people of the northern Moche Valley built the Pyramid of the Sun and the Pyramid of the Moon, landmarks of Peruvian architecture. The Mochica and the later Chimu people were skilled potters and painters who left a fascinating and realistic pictorial record, including all the sartorial details of what the well-dressed Peruvian wore circa A.D. 500. But it was



the Paracas and Nazca peoples of the south coast who merged talent, technique and raw material into sophisticated forms of weaving.

An abundance of fine wool came from the vicuña and alpaca, and their cousins the guanaco and llama; domesticated cotton, also in frequent use, had been available prior to 2500 B.C. Colors, derived mostly from vegetable dyes, favored earth tones in brown, yellow and red, although black, blue, purple and green also appeared in a variety of shades. The Peruvians could double-weave and were adept at such techniques as brocade, gauze, pile-knot, tapestry and twill. Realistic depictions on ancient ceramics show weavers at work on backstrap looms, with one end, the loom bar, attached to a post, and the other end hooked to the operator's belt.

Their designs changed with time, region and culture. Yet there must have been a kinship in the way their minds worked, whether creating stylized pumas, birds, snakes and people, or purely geometric patterns of great sophistication that seem surprisingly contemporary.

A dry, desolate region near today's town of Pisco, the Paracas peninsula bequeathed a rich harvest to the



LEFT: *Poncho*, Peru, Nazca. Alpaca wool; 51¼" x 81½". BELOW: *Mantle*, Peru, Nazca. Alpaca wool; 60" x 51". Interlocking warp and weft weaves, unique to ancient Peru, often incorporated symmetrically organized variations on the step-fret motif, adaptations of which also decorated Peruvian ceramics and architecture. Martin & Ullman Artweave Textile Gallery, New York.



modern archaeologist. In stone-lined underground tombs or bottle-shaped chambers, the Paracas buried the bodies of their dead, swathed in many layers of fabric like laminated cocoons. Mantles, ponchos, skirts, turbans and loincloths have all been recovered, as well as fine fabrics enhanced by elaborate polychrome embroidery. Fortunately the dry desert air caused a natural mummification,

A part of Peruvian culture remains forever veiled, yet the textiles—so perishable, so rare in the legacies of most ancient cultures—have survived, and having defeated time seem timeless.







ABOVE: *Mantle*, Peru, Huari. Alpaca wool; 46″ x 84″. Polychromatic rectangles, each containing twelve tie-dyed configurations, border horizontal striations. Tie-dye techniques, dating back to Paracas times (600-200 B.C.), resulted in irregularly shaped circles or squares adding further geometric dimension to the vast variety of weaves. David Bernstein Fine Art, New York.
OPPOSITE: *Wall Hanging*, Peru, Huari. Feathers on cotton; 32″ x 86″. Macaw and canary plumes individually secured to a cotton backing represent a featherwork tradition practiced on Peru's southern coast. Unlike the cotton and alpaca wool constituting nearly all Peruvian textiles, the naturally brilliant feathers did not require dyes for rich coloring. Edward H. Merrin Gallery, New York.

which also preserved the textiles.

The Nazca are ranked among ancient Peru's best ceramicists as well as weavers. In both crafts their designs tended toward an imaginative stylization defying interpretation. Unlike the lives of the more literal-minded Mochica, who bequeathed us realistic pictures of themselves, the Paracas and Nazca cultures remain mysterious to the modern mind.

After A.D. 600, two new highland cultures spread out from the cordillera basins and began pushing aside the established coastal regimes. The Huari people, centered a bit north of today's Lima, became great traders and probably imposed a wider range of influence than had any previous culture. Some authorities link the Huari with another culture, the sun-worshiping Tiahuanaco of the southern highlands. They were masterful sculptors and builders, creating a famous carved-stone shrine known as the Gateway of the Sun. Many of their artistic forms were based on animal and bird life, yet were geometrically abstract. Experts attribute this flight from reality to a religious conviction that the gods were too important to be portrayed in familiar guises. Despite the damp highland climate, some Tiahuanacan fabrics survive.

Although the Tiahuanaco-Huari influence was pervasive, it gradually declined after A.D. 1000. The Chimu kingdom rose in the same north coast region as its long-vanished predecessor, the Mochica. In the south, another Nazca culture appeared where the ancient Nazca and Paracas had woven so well. These later Nazca proved once again their true mastery of textile art, preferring simple geometric designs that perhaps reflected less religious fervor than the works of their remote ancestors.

The all-conquering Inca, who came out of the Cuzco Valley around 1200, plied their own formidable skills at the loom. Their fabrics were complex and well made, as befitted a people whose accomplishments fused five thousand years of culture into a short and glorious golden age.□

# Architecture
# Rob Wellington Quigley

TEXT BY AARON BETSKY
PHOTOGRAPHY BY MARY E. NICHOLS





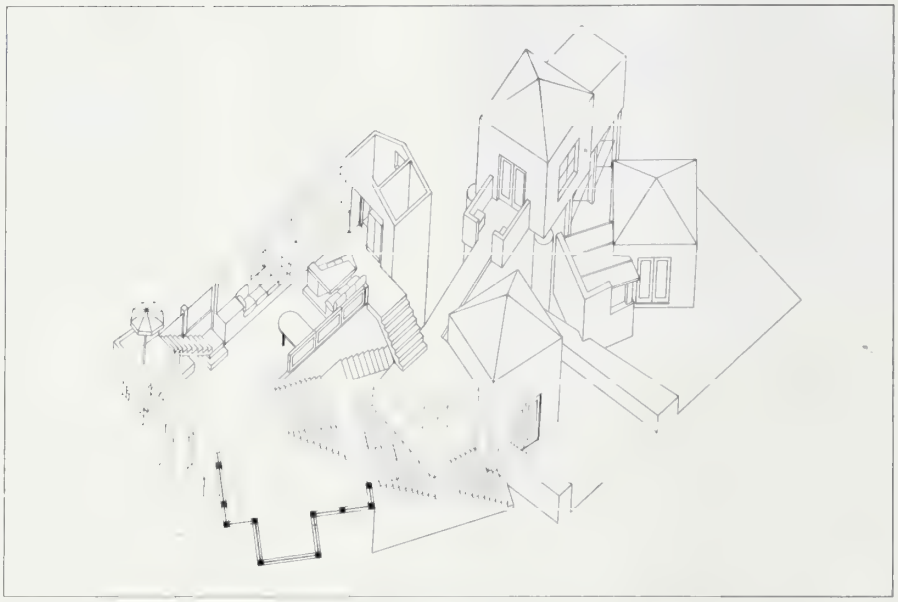
THE CLIENTS DREAMED of a seaside shelter for their escape to the warmth of southern California. The architect found himself faced with a small lot set between a row of cramped beach houses and a busy highway. So he made up a story about a giant wave that had broken through the mass of houses, telephone poles and speeding cars to leave a series of pyramids behind. In his design, the wave became embodied in a series of walls of decreasing height, as if it were lapping against the highway. And the natural rhythm of the wave organized the home's interior spaces.

The clients, Bill and Lila Jaeger, listened to the tale architect Rob Wellington Quigley wove and found his design perfect for their informal family gatherings. So the Jaeger home was built, and this rough-hewn collection of primary shapes has become a permanent shelter for the family's impermanent sojourns by the sea.

For years the Jaegers, who live in northern California, had wanted to build a beach place in Del Mar amid a set of houses owned by Mrs. Jaeger's family, descendants of one of the community's original developers. All they had to work with, however, was an unpromising hundred-by-fifty-foot lot at the back of a peninsula.

Rob Quigley, who grew up on the beaches of southern California, saw the neighborhood's cinder blocks, shingles and hodgepodge of unfinished forms as his palette. He designed the house as a series of open decks for sunning, dining and listening to music. Other rooms, in pyramidal-roofed boxes, are perched high enough to see the ocean, and

Metaphor plays a major role in architect Rob Wellington Quigley's design for the Del Mar, California home of Bill and Lila Jaeger. The shingled walls of the street entrance "create wave forms that press against a Craftsman-style pavilion set atop a concrete-block base," says Quigley. The bungalow-like space holds the living room; at upper left, an umbrella shades the Crow's Nest lookout. Throughout the design, shingles, brick, pipe railing, concrete block and cedar siding refer to the variety of building materials used in the seaside neighborhood.



COURTESY ROB WELLINGTON QUIGLEY

they seem to peer over a compound wall that blends in with the surrounding houses. The Jaegers think of the rooms as cabanas, small beach tents used only when they want to escape from the sun, sleep, eat or get back in touch with civilization by computer, books or television.

The rooms and decks all have names of birds and beach-associated objects—the Driftwood Room, the Crow's Nest—and they are thrown together as if a wave had indeed left them stranded. Yet, inside, each room is controlled and centered. The living room recalls the expansive halls of the California architects Greene & Greene, with a network of heavy beams and a low roof, but on a tiny

scale. A small inglenook is a perch from which Bill Jaeger stays in touch with his Napa Valley wineries by computer. The dining room has a grand barrel vault whose ceiling one can almost touch.

Three of the bedrooms are perfect cubes, with pyramidal roofs intersected only by small, north-facing skylights. They are only just large enough to accommodate a bed and some small, custom-made wood cabinets, and they are reached by the bridges, stairs and sinuous walkways that form the grand public spaces of the house, the outside decks.

Beneath all this drama, the master bedroom is hidden away and shaded from the sun as if it were an underwater cave. Along with some of the other bedrooms, it looks out on courtyards of raked sand, like a Japanese abstraction of the beach. The deep red of bougainvilleas contrasts with the light tones of the interiors, and the crafted woods of the furniture remind the inhabitants of their other home, well away from the water in a dry northern California valley. The shingled walls that form the architectural symbol of the waves delicately separate the realms of the family members and guests, and provide broad garden walls behind which to sun oneself, hidden from the neighbors.

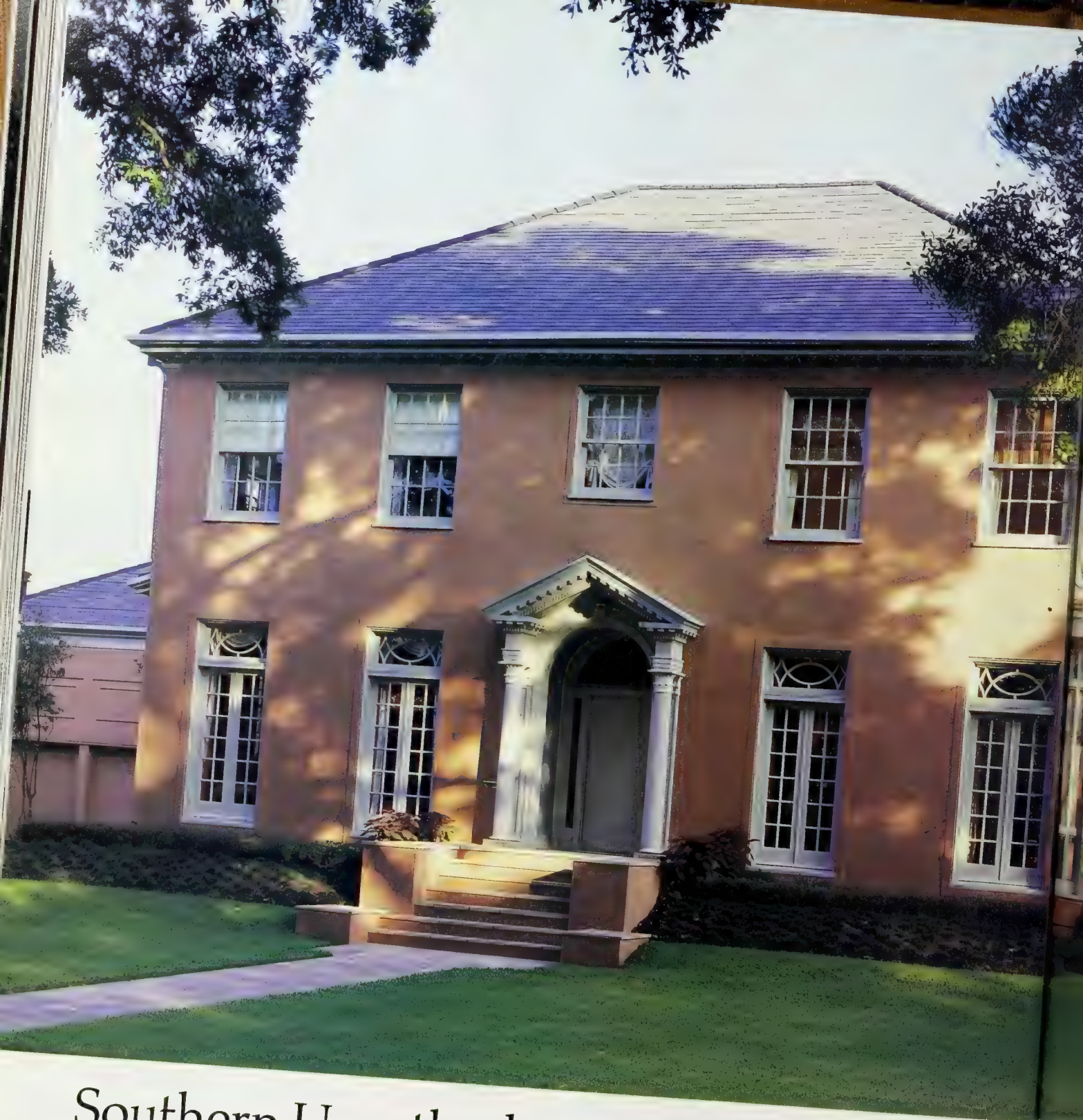
These spaces, with their concentric elements of privacy, provide only framed views of the outside world. Thus each member of the family can retreat into himself, fulfilling the dream of every beach bum since Odysseus. Small children clamber up and down the broad stairs. Older ones listen to music; parents bustle back and forth from sun to shade with refreshments, ice buckets and umbrellas.

Amid all this activity, the architecture remains idiosyncratically collected and elemental. It roughly wears its already weathered shingle-and-block skin, almost blending with the beached boats of the nearby houses. Yet it also worships the sea that left its forms there, and the sun that clearly reveals their character, in the sharp play of light and shadow that makes up a summer day at the beach. □





OPPOSITE ABOVE: An axonometric drawing shows how stairs were designed to resemble waves that fancifully washed ashore the pyramidal-roofed bedrooms and other spaces. OPPOSITE: The living room is informal, furnished with canvas chairs and surfaced with brick flooring that extends past glass doors to the sundeck, a private courtyard reached by the broad stairs. ABOVE LEFT: Rob Wellington Quigley stands at the Crow's Nest, the uppermost deck. Umbrella from Kreiss Collection. ABOVE RIGHT: The arched glass door of the kitchen leads to the sundeck and a southern California sunset. "The house is organized symbolically by the forces of the sea. It is an intimate urban village, magical and faceted in its asphalt setting," says Quigley.



# Southern Unorthodox

## *Howard and Ann Barnett's New Orleans Residence*

ARCHITECTURE BY STEVEN BINGLER, AIA
INTERIOR DESIGN BY CONNIE BUCKNER
TEXT BY WILLIAM LAKE DOUGLAS
PHOTOGRAPHY BY TINA FREEMAN

Howard and Ann Barnett wanted a resortlike atmosphere for their Georgian Revival home in New Orleans. ABOVE: Architect Steven Bingler not only renovated the existing structure but added a columned porch, a place for one of Howard Barnett's favorite southern pastimes, storytelling.







Unexpected combinations of objects and furnishings fill the formal living room. ABOVE RIGHT: Biedermeier armchairs complement an Oushak carpet. RIGHT: An Italian inlaid commode holds a marionette from Mali. *Five Figures Dancing in a Landscape*, circa 1910, is by Louis-Michel Eilshemius.

THEY ARE JUST ABOUT what one might expect of a couple from Meridian, Mississippi: gracious hosts and generous friends. What is unexpected about Ann and Howard Barnett, however, is the setting in which they live. While their unassuming manner and warm hospitality evoke images of the old South, their home reflects interests that are cosmopolitan, exotic and, given their Mississippi heritage, slightly unorthodox.

The Barnetts moved to New Orleans in the late 1970s. When fire completely destroyed their apartment and its contents in 1983, they bought a house and turned to architect Steven Bingler for assistance in putting it in order.

"The house they bought was a wreck," recalls Bingler. "We had to shore up one side and tear out all the walls. But its location was ideal, and the proportions were something we could work with. The program was simple," he continues. "The Barnetts wanted a retreat from city life with a resort atmosphere. And they insisted on a screened porch, rocking chairs and a peaceful view."

"What we wanted," says Howard Barnett, "was a canvas we could paint." More than a painting, perhaps, their home is a collage, put

OPPOSITE: Framed Florentine mosaics, malachite pieces from Russia and a 19th-century Japanese vase contrast with the Adam-style English demilune table in the living room. "I'm continually arranging and rearranging the more simple objects we've found, mixing them with our antique pieces," says Ann Barnett.

BELOW: "Each room is decorated to capture a special mood," says Howard Barnett. Interior designer Connie Buckner provided the background for the couple's diverse collection. In the study, an appliqué quilt, an African mask and African amber jewelry hold center stage. Sofa fabric from Donghia.









OPPOSITE: The bold designs of a chief's skirt from Zaire dominate a bedroom/study, offset by Oriental motifs. On the wall, Chinese fret panels of wood flank the tribal skirt, and a painted Chinese cabinet stands below. A harlequin fireboard and paisley shawls add variety.

ABOVE: The dining room's rich tones bring out the details in a pair of Chinese porcelain plates and two French painted and gilt wall decorations. The painting, *Sitting Lady*, is by 19th-century English artist J. Reilly. Biedermeier chairs stand on either side of the Chinese table.

together by Ann Barnett in a manner that is at once coherent and logical yet never predictable. Antiques mix with found objects; cultural and chronological boundaries disappear in favor of color, line and form.

The Barnett house is Georgian Revival in style; the traditional street façade makes a delightful foil for the curved side porch and the neo-Palladian addition at the rear. It is in this addition that the architect expresses his appreciation for the allied arts: The columns are topped with terracotta capitals not unlike those Louis Comfort Tiffany created for his home in Oyster Bay. The capitals, with motifs of wisteria and bamboo leaves, are by ceramicist John Hodge, who looks to local flora for inspiration.

The Arts and Crafts era of American design, represented by Tiffany's work, has been an inspiration to Bingler, not so much for the products of the period as for the spirit of collaboration it espoused. For this house, all participants focused on the interests of the clients. Rather than being subjugated by the taste of any one of the designers, those interests were featured at every opportunity.

New spaces were created to show off the Barnetts' ever-changing collection. Guidance on color choices, wall finishes and fabric selections came from interior designer Connie Buckner of San Francisco and New Orleans. "My job," she recalls, "was to provide an appropriate background for their magical collection. The Barnetts have a wonderful sense of style, elegant yet whimsical."

Although the rooms in this house are not especially large, an impression of size is imparted by the many kinds of spaces the architect has created, inside and out. Light floods through the glassed-in loggia of the





ABOVE: A monochrómatic palette and recessed lighting in the master bedroom create an altogether different atmosphere from the rest of the house. The elegant combination of furnishings includes an 18th-century-style Venetian bed, a mid-19th-century English rosewood and gilt writing table and a Queen Anne chair. Draperies are from Brunschwig & Fils. LEFT: Next to the French doors hang 19th-century English silk embroidery paintings, and pillows of antique lace rest on a deeply upholstered chaise.

OPPOSITE: The architectural extension at the rear of the house, with its central neo-Palladian portico, "expresses the Barnetts' interest in Italian villas," says Steven Bingler. Terra-cotta capitals with designs of wisteria and bamboo leaves, by local ceramicist John Hodge, crown the *faux-marbre* columns.

rear addition, and its French doors open to allow interior rooms to flow onto the sandstone terrace overlooking the garden and pool beyond. Fully enclosed, the garden acts as an outdoor room with plenty of space for alfresco entertaining.

It is no accident that so many different spaces were created. "We Mississippians," notes Howard Barnett, who is songwriter Randy Newman's cousin, "love to tell stories. What we wanted was a variety of places for different kinds of conversations. For instance, there is conversation that is appropriate to the side porch, but not to the dining room. We found an architect who understood that."

It should come as no surprise that each object in the Barnetts' collection has its own story to tell, either about its origin ("That's an African chieftain's chair") or the circumstances of its acquisition ("We found this in a friend's basement"). Throughout this tapestry of unusual objects, the thread of continuity is an appreciation for the work of untrained craftsmen and Mrs. Barnett's ability to assemble these things in a dramatic and appealing way.

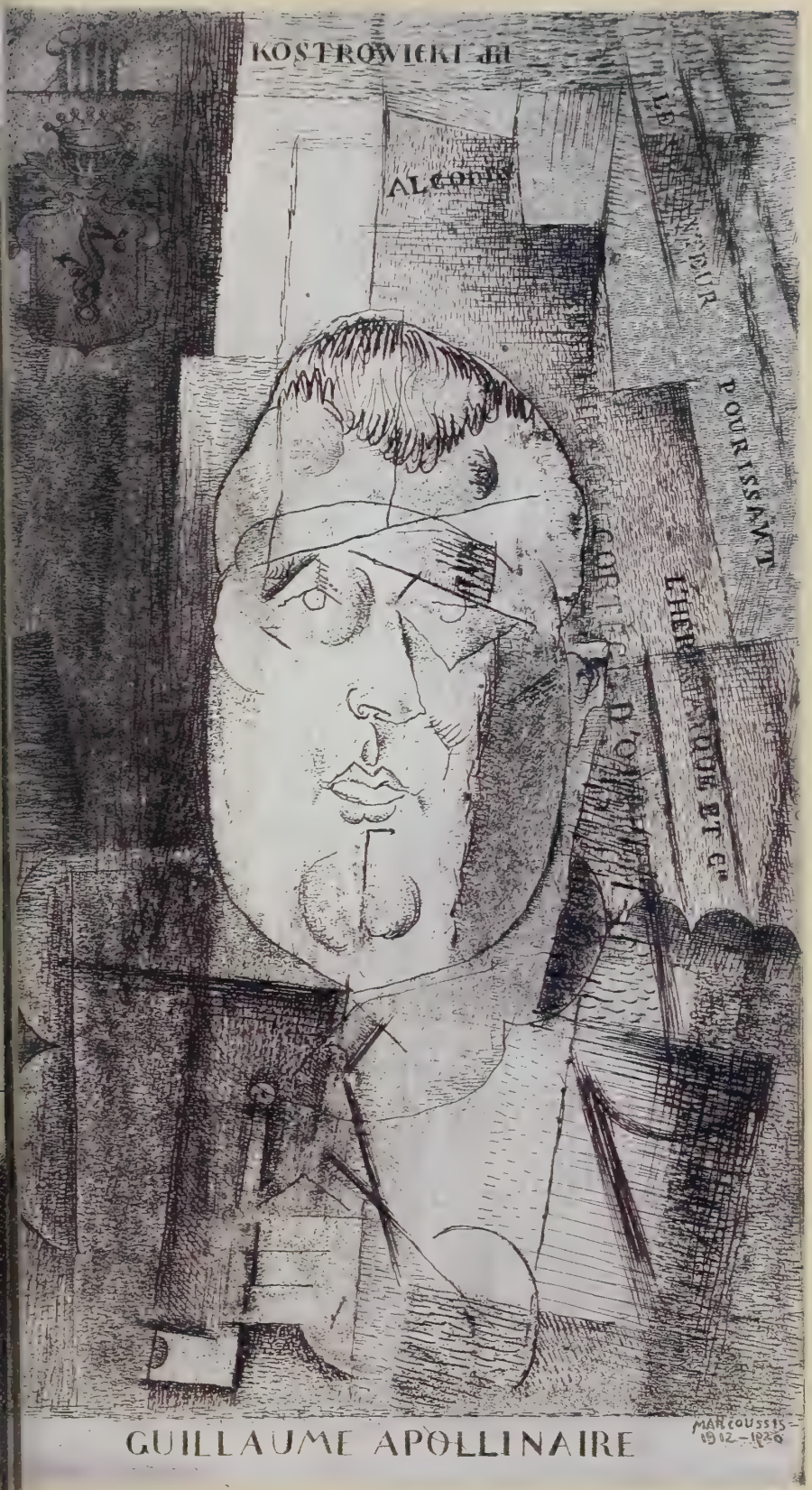
Upon first meeting Ann and Howard Barnett, one might not expect such a diversity of interests. Yet those more familiar with this part of the world will not be surprised by their collection or by the stories they have to tell; where Mississippians are concerned, one expects the unexpected. □



# Art: Portraits in Prints

*Capturing the Mystique of Personality*






TEXT BY LINDA NOCHLIN

HOW TO CAPTURE the human presence, in all its physical and psychological complexity, on the two-dimensional surface of a sheet of paper: That has been the challenge facing the portrait printmaker. Engraving, etching and lithography have in turn been the dominant print media devoted to this enterprise; each captures a different aspect of human reality at a different historical moment.

The history of portraiture runs parallel with the history of biography: Both depend on that notion of the value of the unique human personality usually associated with the Renaissance in Europe. The portrait print was a Renaissance development. It is no accident that the engraved portrait came to maturity in northern Europe during the late fifteenth to early sixteenth centuries with the ascendency of humanism. Northern humanists were men of the book, devoted to high moral ideals and classical learning in the pursuit of individual cultivation. The printing of images developed along with the printing of words as a way of disseminating humanistic knowledge, ideas and values to a wider audience.

The medium of engraving, with its smooth, clear contours and rational system for suggesting three dimensions, was the ideal vehicle for the humanist portrait. The wiry, incisive stroke of the burin in the metal plate

OPPOSITE: *The Artist's Mother Seated at a Table*, Rembrandt van Rijn, circa 1631. Etching; 5¾" x 5⅛". Cross-hatching characterizes an early graphic work by Rembrandt, who within a decade would use drypoint to reinforce his lines. Kennedy Galleries, New York.

LEFT: *Portrait of Guillaume Apollinaire*, Louis Marcoussis, 1912–20. Etching, drypoint and aquatint; 19⅜" x 10¹⁵⁄₁₆". Marcoussis depicted the "poet of the Cubists" in 1912, later reworking the original plate to represent Apollinaire's bandaged war wounds. R.S. Johnson Fine Art, Chicago.

was perfectly suited to setting down the fixed attributes of character, rank and social status, rather than the more evanescent traces of the inner life or mood of the sitter.

In the hands of Albrecht Dürer, himself a scholar and friend of the leading humanists of the day, the engraved portrait achieved an almost sculptural solemnity and firmness, an effect of marmoreal permanence based on an elegant geometry of contour lines, modeling strokes and crosshatching that served to fix the idiosyncratic features of churchmen or scholars in a sort of graphic memorial. As in a sculptural memorial, a beautifully lettered tablet was often a part of the engraved ensemble.

In the seventeenth century the preferred graphic medium was etching. Its quivering irregularity of line, its ability to dissolve specificities of form in suggestive masses of light and shadow, was perfectly suited to capturing those nuances of personality that absorbed Rembrandt as a printmaker throughout his career. In his most poignant images, the velvety blur of drypoint helps create mysterious effects of half-transparent shadow, through which the sitters stare out as though wrapped in their own thoughts, unaware of the presence of the artist.

The tradition of the engraved formal portrait, however, continued in autocratic France, where it served to memorialize the aristocracy in suitably dignified and flattering images. Robert Nanteuil, who is perhaps best known of the French portrait engravers, created a gallery of bust-length views of the wealthy and influential figures of his time in oval enframements, often bearing the sitters' coats of arms, their haughty faces set off by square-cut white collars and the ribbons of office.

Eighteenth-century printmakers were less formal in their approach to portraiture. Both Piranesi in Italy and Hogarth in England made portrait etchings in which an incisive grasp of character borders on the biting wit of caricature. And indeed by the following century, a skilled physiognomist like Honoré Daumier could assimilate the portrait print and apply it to the political cartoon, pillorying the venal members of the Chamber of Deputies in a series of lithographs.



ABOVE: *Portrait of Paris von Gütersloh*, Egon Schiele, 1918. Lithograph; 11⅞" x 10⅜". In one of the last works of Schiele's eight-year career, a linear economy conveys the intensity typical of his portraits. Galerie St. Etienne, New York.

OPPOSITE: *Celia, 8365 Melrose Avenue, Hollywood*, David Hockney, 1973. Lithograph; 48⅜" x 32". Through repeated renderings of his friend, Hockney reaches for deeper dimensions of her character. Galerie Claude Bernard, Paris.

Later in the nineteenth century, however, Manet and the Impressionist printmakers preferred to confine their portraiture to an intimate circle of creative friends. Manet captured the dark intensity of his sister-in-law and fellow artist Berthe Morisot in both etching and lithography, and recorded the profile of the poet Baudelaire with a single, incisively etched outline. Degas, an original portraitist and an enthusiastic printmaker, portrayed Mary Cassatt at the Louvre, seen from the back and yet completely recognizable as an individual. Pissarro, in his old age, created an



Celia 8365 Melrose Avenue Hollywood. Barrie Watney 73

Engraving was the ideal vehicle for the humanist portrait. The incisive stroke of the burin was perfectly suited to setting down the fixed attributes of character, rank and social status.




unforgettable etched image of himself peering out from the darkness over his spectacles. Later still, northern artists like Schiele, Munch and Käthe Kollwitz found lithography the ideal medium for their expressive and often frighteningly intense self-portraits. The stark blackness that is obtainable in the lithograph medium could symbolize the dark night surrounding the human soul—or even be a metaphor for death itself.

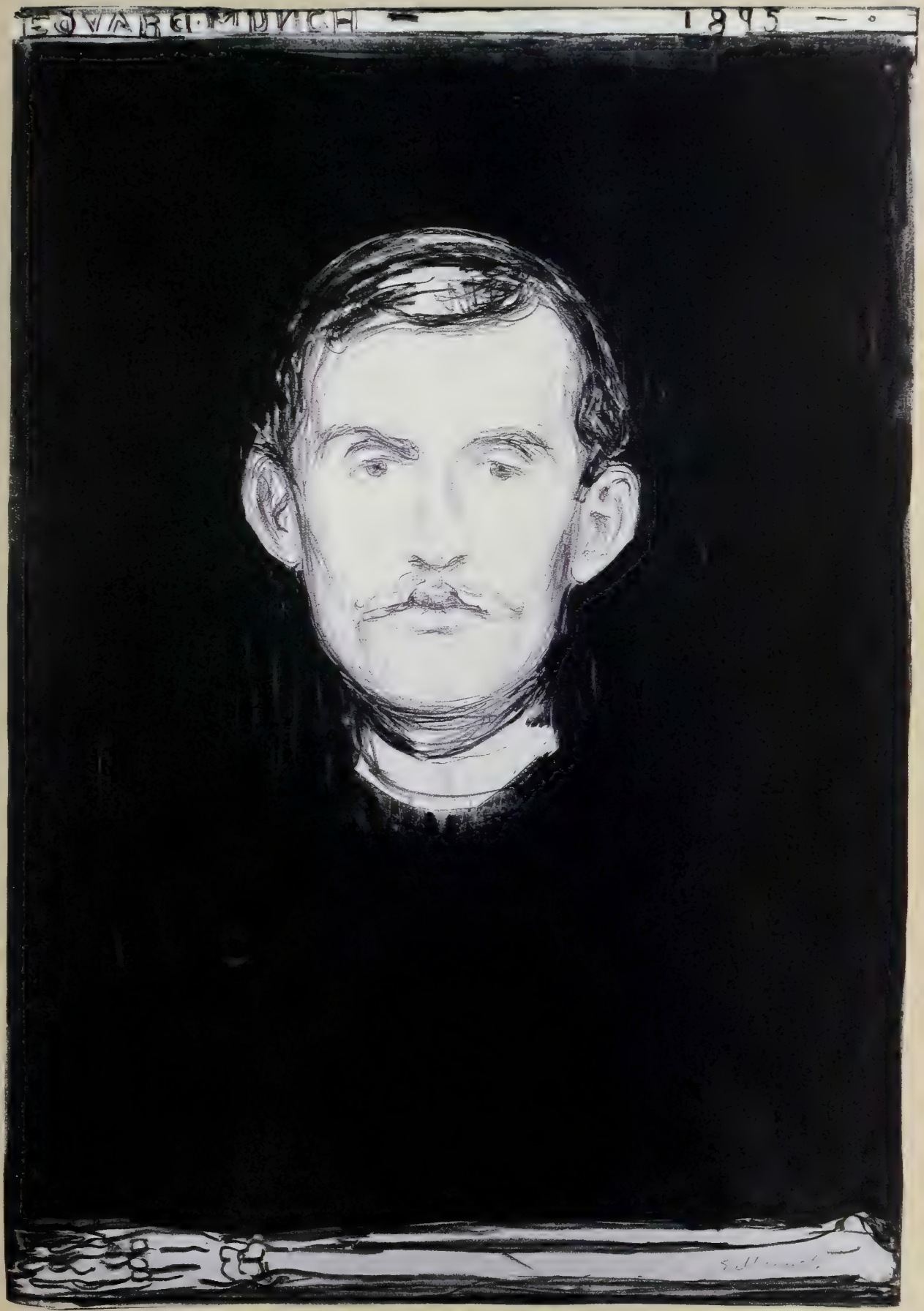
The Cubist printmaker would have none of this solemnity in his portraits. For him, the paper was a field of play, the human image a witty construction of angular lines and broken planes, sometimes interrupted by words and letters referring mischievously to the traits of the sitter—or to nothing at all but themselves. Textures were detached from the surfaces they would normally define, to live their own independent lives; resemblance to the subject of the portrait was achieved in a type of shorthand, by a few caricature-like clues: a pipe, a moustache, a double chin.

In recent years, however, several artists have returned to the "classical" portrait in their prints, most notably Andy Warhol in his celebrity series adapted from photographs. American artists in particular have remained attached to the graphic portrait from life, a tradition established most notably in the nineteenth century by James McNeill Whistler in his virtuoso etchings, and carried on in the twentieth by such artists as George Bellows and Leonard Baskin in lithography, and Milton Avery in etching and aquatint.

For the modern printmaker, it is the artifice of art, the nature of the medium, that triumphs in the end. But this is true, to a greater or lesser degree, of the portrait print throughout its long and varied history.□

ABOVE: *Cardinal Albrecht of Brandenburg*, Albrecht Dürer, 1523. Engraving; 7" x 5⅛". Germany's preeminent Renaissance artist portrays an ecclesiastical patron in a copper engraving based on a silverpoint drawing. Lucien Goldschmidt, Inc., New York.

OPPOSITE: *Self-Portrait with the Skeletal Arm*, Edvard Munch, 1895. Lithograph; 18 1/16" x 12⅜". Munch's first self-portrait in print form floats ghostlike above a symbol of death, revealing the artist's obsessive focus on his own mortality. David Tunick, Inc., New York.


EDVARD MUNCH
1895

# Quixotic Cuenca

## *A Country Retreat in Spain*

INTERIOR DESIGN BY ROMÁN ARANGO AND PIN MORALES
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ



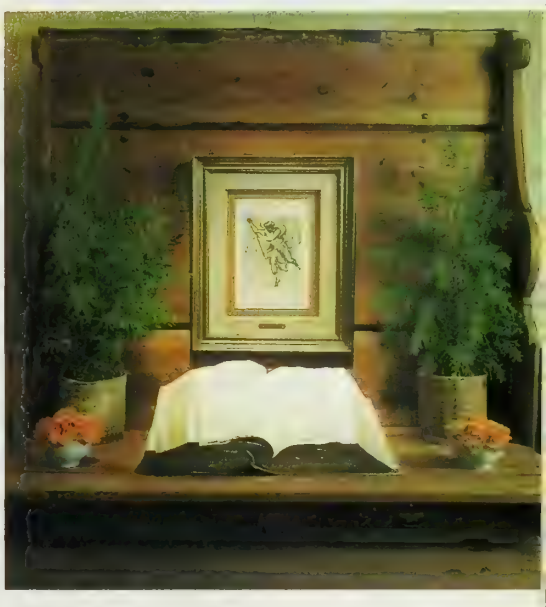
In the medieval Spanish city of Cuenca, artists/designers Román Arango and Pin Morales have restored a country retreat for Pilar Citoler while conserving "the mystery of the 17th-century light and ambiance." BELOW: The house, featuring traditional wrought-iron latticework, overlooks the city's modern section. ABOVE: The Museo de Arte Abstracto Español is one of the famous "hanging" houses of Cuenca's old city. OPPOSITE: An 18th-century pine worktable in the living room displays two editions of Vitruvius' *The Ten Books of Architecture*. Wall construction is by Jesse A. Fernandez.







LEFT: The living area, originally several small enclosed rooms, encompasses entry hall, seating space and niche for an ancient loom. Ceiling beams were left exposed to contrast with the white plaster. In the alcove is an iron *Gong* sculpted by Guillermo Basagoiti. On the landing, an Eduardo Chillida lithograph hangs above two 18th-century Greek storage jars. Two contemporary drawings, *Siberian Extremes*, are by Wolf Vostell. BELOW: The 16th-century Castilian traveling altar folds into a chest.



COMPLETE AGREEMENT on aesthetic matters is a rarity. Complete agreement between three strong-minded people on a major renovation is a near-miracle. But that is exactly what Dr. Pilar Citoler and Madrid's two highly talented artists-*cum*-designers, Román Arango and Pin Morales, have achieved. Their agreement springs from a dislike of anything fake or pompous and a love of natural elegance. From there to being of one mind over the choice of every color and object seems a far cry, yet the three of them have been unanimous down to the last detail of Dr. Citoler's country retreat at Cuenca, a two-hour drive southeast of Madrid.

There is a real sense of relief at getting out of the traffic-clogged capital and seeing the unspoiled countryside give way first to mountains, then





to the spectacular sight of Cuenca itself, a city clinging to a vast escarpment of wind- and water-sculpted rock. "This was a great center of religious power in the Middle Ages," says Pin Morales. "Then it went into a decline and was forgotten until quite recently, when some artists started living here. It's so quiet, so removed from city life that it makes a perfect place to paint or write."

"Or simply rest," says Pilar Citoler, a dentist in a busy clinic all week. "I used to come here often with Román and Pin when they were designing the house. Apart from talking, I think we spent most of our time eating and sleeping. But that's what I wanted—a place to unwind. And I wanted the house to be as simple and comfortable as possible."

The home's lath-and-plaster exterior, with its wrought-iron window grills, is archetypally Spanish. But to move from the dark cobblestoned street into the luminous main living room is to experience a radical change. "There used to be five tiny rooms and a staircase in this space," Arango explains. "Having lived through every kind of persecution, from the Inquisition to the Civil War, people here are traditionally suspicious and tend to put up walls everywhere. We took them down."

A natural warmth floods the room. Sunlight coming through the large windows overlooking the valley is caught and magnified by the earthy yellow paint Morales and Arango chose as the home's dominant color. Beamed ceilings, open fireplaces and deep sofas strengthen the overall impression of simple well-being. "Because of its medieval past, Cuenca tends to be grand and austere," Román Arango continues. "We wanted to create the opposite feeling here: something

*continued on page 148*

The dining room's 17th-century *azulejos* floor is from a church near Valencia. Behind the gingham-covered table are a 15th-century ceramic bowl from Toledo and a contemporary steel sculpture by Antonio Santonja. A work by Román Arango hangs above the fireplace. At left, an 18th-century Spanish pine armoire.

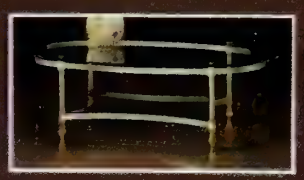


A guest bedroom displays Spanish and Italian Baroque religious paintings. Beside the bed is a late-18th-century ebony-and-ivory spice chest.

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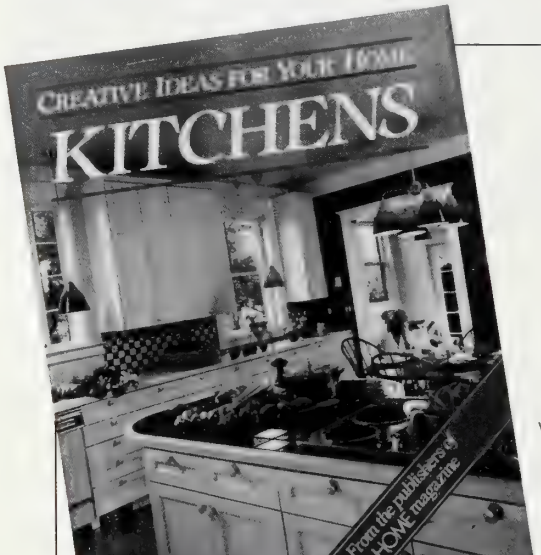
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## Planting by Heart

*continued from page 103*

Thus he knew enough, when clearing the overgrown fields, to set aside the existing dogwoods for later replanting and to preserve the property's idiosyncrasies—for instance, an unusual hedgerow of sixty-foot-tall sassafras trees. He was also mindful of smaller details. Along with the collections of day lilies, of Japanese and Siberian irises and of daffodils, he brought in some peonies, the original roots of which came from his grandmother's garden.

In the local aesthetic, no object is too humble for decorative attention, and Jamison has adorned even his chicken house with clematis and climbing roses. He actually chose his chickens by their color and also keeps a pet hog, who is not notably aesthetic.

But if his background has served him well, Jamison has also sometimes paid a price for going his own way. For example, he had the sides of the pond dug shallow, not realizing that this would encourage algae growth. "You can't know everything," he says, quickly adding that the experts don't either. "I don't believe in hiring consultants for every little thing. They complicate your life." An expert might not have laid out the pond, as he did, in such a way that the prevailing winds carry the algae over the spillway.

It is in the nature of such projects that, however wonderful they may look to outsiders, they are never really finished in the eyes of their creators. "I'm sort of getting there," is the most Jamison will say. But he has just acquired some good clay to line a new cascading pool, and he has some water lilies ready to go in.

But these are mere refinements, little schemes for his own amusement, like the extra tower on a sand castle. The only thing unfinished on the property is the interior of his house. It is clearly secondary. He is a gardener first of all, and he admits that he designed the house not for some pedestrian purpose like living there, but for the way it would look—from the outside, as part of the landscape. □

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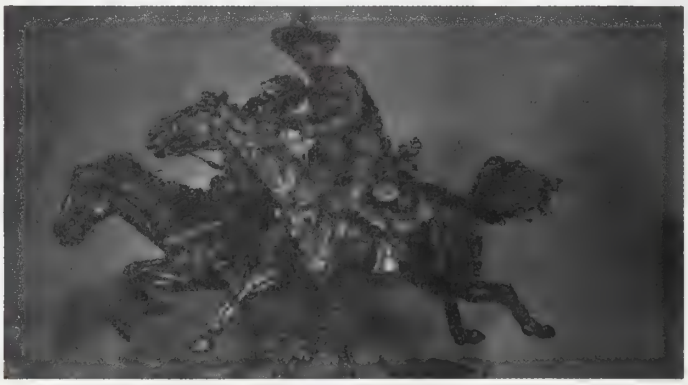
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# QUIXOTIC CUENCA

## A Country Retreat in Spain

*continued from page 139*

open and easy, a house for friends."

"At the same time," Morales adds, "we used nothing but local materials, and furniture from the right historical period." The large, richly colored tiles on the living room floor are proof of the continuing excellence of Spanish craftsmen, while the elegant floral ones that give the dining room much of its freshness and gaiety once enlivened a church outside Valencia. A unifying note is also struck by the coffered pattern that characterizes all the doors and shutters.

"Pin and Román know my tastes so well they were able to scour the countryside and come up with everything I needed here," Dr. Citoler says. Particularly impressive is the subtle balance the designers have struck between period pieces and works from her collection of modern art. "We like the places we design to take on the personality of those who live in them," Morales says. "After all, if people don't feel at home in them, houses don't even begin to live. And to really live, they have to change as their owners change."

Change dominates the professional lives of these two multi-talented designers, who are also accomplished painters and filmmakers. In certain bold strokes—a wall given over to shelves filled with sprays of fresh flowers, or a fine old Spanish folding altar dramatically placed beside the main door—a visitor senses their imaginative restlessness and vitality throughout the house at Cuenca.

Yet there is also a tremendous continuity that has allowed them to work so closely together over the past fifteen years that they can no longer tell their contributions to a project apart. "We literally think as one person," Arango says, "even though we have quite different temperaments." In Pilar Citoler's retreat, it is the sense of unity that prevails. Absorbed in the view over the surrounding valley, or simply sunk in the house's deep silence, one would like to stay, perhaps to paint or write—but certainly to dream.□

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## Family Heritage at Birr Castle



PHOTOGRAPHY: DERRY MOORE

I NEVER HAD TO WONDER about my roots because I grew up knowing that they lay deeply entrenched in Ireland, at Birr in County Offaly. My ancestors had lived and loved there for twelve generations before me, from father to son, since Sir Laurence Parsons acquired Birr Castle in 1620.

As a child, I roamed through the rooms and corridors of the castle or climbed the magnificent yew wood stair while those generations of ancestors silently looked down at me from their portraits. There were knights and baronets in armor, lords powdered and bewigged, generals red-coated and gold-braided, and ladies in silks, velvets and lace. Today they look down on my children.

The heirlooms of all those generations were my childhood intimates. I grew up with the castle cookbook, which belonged to Dorothy, wife of William Parsons, who was appointed governor of Birr Castle in 1641; with the dog collar, dated 1677, of the pet of their son Sir Laurence; with a stone inkwell inscribed with the name of his wife, Frances; with cannonballs that came through the parlor window when the castle was besieged in their time. Outside, I played beside the giant telescope built by my astronomer forefather, William, third earl of Rosse. For the best part of a century, it was the biggest in the world.

I knew that one day I should inherit the estate, and I came to realize in time that along with the pleasure and the privilege must come the exacting responsibility of caring for the fabric of the great historic castle and of maintaining the unique and beautiful surrounding demesne, which included the gardens.

The box hedges in the formal gardens at Birr are the tallest in the world. There was already mention of them 200 years ago when the landscaping of the park began under the aegis of Sir William Parsons. He wanted to improve the view from the tower window where he liked to sit and sip wine in the evenings, so he initiated the dredging of the lake—now one of the beauties of the estate—and planted beech trees around the park. His son, Sir Laurence, who became the second earl of Rosse when he inherited the title from an uncle in 1807, was a friend of the Irish patriot Wolfe Tone. After voting in parliament against the union with Great Britain in 1800, this ancestor retired to Birr, where he pursued the work of landscaping, remodeled the castle and improved the town.

As the years passed, other forebears added to the gardens according to the fashions of their day. My father's remarkable contribution resulted from his consuming passion for collecting rare and exotic trees and shrubs. Seeds and plants came to Birr from Chile, Guatemala, Mexico, New Zealand and Tasmania, but principally from my father's favorite area for plant hunting, which reached from the western Himalayas to China and Japan. When he and my mother were on their honeymoon in Peking, they set in motion the Royal Horticultural Society's expeditions to western China led by Chinese botanists. The fruits of the trips further enriched the gardens.





My career took me far from Birr while the estate remained in my parents' care. After serving, as my father and grandfather had done, as an officer in the Irish Guards, I "did my own thing," choosing a job with the United Nations. I was able to travel

TOP LEFT: To share his family's history with visitors to Birr Castle, the earl of Rosse presents annual exhibitions of mementos from the castle's archives, which include a 17th-century cookbook and inkwell. ABOVE LEFT: Ireland's Birr Castle has been home to the Parsons clan since 1620. ABOVE RIGHT: An early suspension bridge spans the River Camcor, which runs through the demesne.

*continued on page 154*


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Family Heritage at Birr Castle
*continued from page 150*

widely and gain valuable knowledge of developing countries. After working in Dahomey, in West Africa, I was appointed area officer for midwest Africa. This was a time filled with fascinating experiences. In seventeen years we changed homes often—Ghana, Iran (where one of my projects was the restoration of historic gardens), Bangladesh and Algeria, where I was deputy head of Mission when my father died in 1979.

My wife and I faced our return to Birr Castle with commingled feelings of sadness, nostalgia, delight and apprehension. Sadness at my father's death, nostalgia for the exotic places we had left and for my U.N. career, delight at being at Birr and, finally, apprehension at the daunting task of managing the many-roomed castle and the acres of lovely gardens. Soon these feelings were tempered with dismay, caused mainly by the costly upkeep of the gardens. Anxious above all to preserve the castle and the gardens, I reluctantly resolved to raise capital by the sale of some of the castle's lovely and valuable contents.

Determined to put the future of the gardens on a firmer financial footing, I looked for ways to attract more visitors and I also hit upon the idea of an exhibition. In 1982 the anniversary of the death of Sir Charles Algernon Parsons suggested a theme—an exhibition devoted to his scientific achievements, which included the Parsons compound steam turbine. A well-lighted hayloft over the stables provided a suitable venue. I originally thought of this as a one-time event, but it was such a tremendous success that I decided we should mount a show annually.

Our family archives offer a rich source of material for our exhibitions, which we also enhance with loans from outside sources. My mother had rescued enormous heaps of archival material from a damp old tower of the castle, and since my return to Birr, these had been sorted and catalogued by Anthony Malcomsom of the Public Records Office of Northern Ireland. Our collection has proved to be one of the most valuable in the country—unique in its variety—and it ranges from documents of military, political, social, literary and economic interest to architectural plans and letters to scientific, astronomical and photographic material of the nineteenth century and botanical material relating to the creation and beautification of the demesne.







TOP: Commissioned for the earl's 1984 exhibition "The Making of a Garden," Julian Watson's watercolor depicts flowers found on the estate. CENTER: An excellent venue for exhibitions was created from a long-abandoned hayloft. BOTTOM: The family's memorabilia includes regimental china, an officer's sword and other 18th-century artifacts from the Birr Volunteers, a locally mustered militia once commanded by Sir William Parsons.

In mounting our 1983 exhibition, entitled "Speaking from the Past," I secured the valuable professional help of illustrator Julian Watson, then working at the Ulster Museum. Our aim was to bring Birr's history alive with carefully chosen artifacts and Julian's delightful paintings.

Our 1984 exhibition was called "The Making of a Garden." In it we included early papers mentioning Birr gardens, the fascinating correspondence regarding the plant-collecting expeditions to the Far East and the flow of seeds to Ireland from the Orient, and plans, photographs and illustrations of some of our garden treasures and their origins. The theme of our 1985 exhibition, "Impressions of an Irish Countess," was suggested by the centenary of the death of Mary Field, my great-great-grandmother. It was mounted with the help of the Dublin Institute of Technology, and included her photographs from the 1850s—which were made from her early photographic plates—and her equipment, the chemicals she used and her correspondence with such famous pioneers in photography as W. H. Fox Talbot.

These days, as I stroll through the gardens so lovingly shaped by my forebears, my pleasure is heightened by the knowledge that we are trying to find a way to preserve Birr's heritage. And I hope that my ancestors gazing from their portraits are happy, too, that their talents and endeavors of the past are helping to maintain their home for the future. □

Brian de Breffny interviewed the earl of Rosse in Ireland at his ancestral home, Birr Castle.



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*Shown:* Crystal Column II bed

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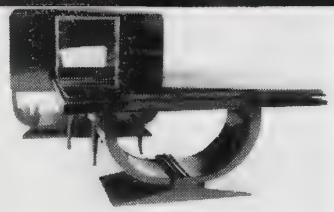
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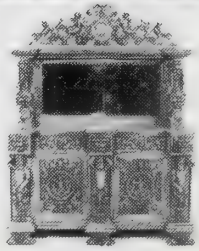
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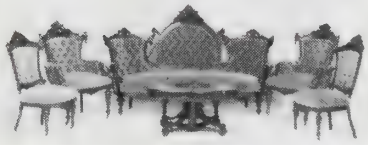
Figural Carved Sideboard, en suite



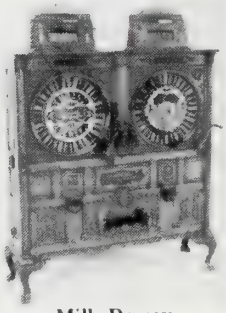
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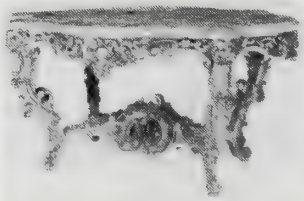
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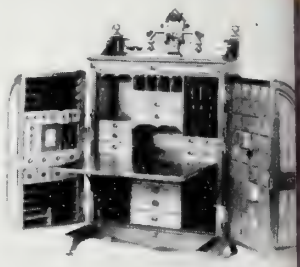
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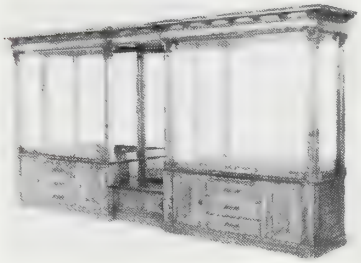
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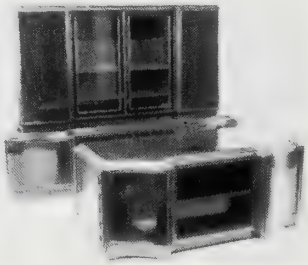
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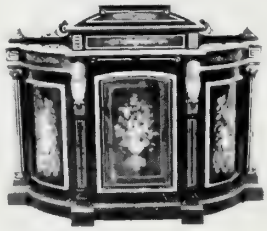
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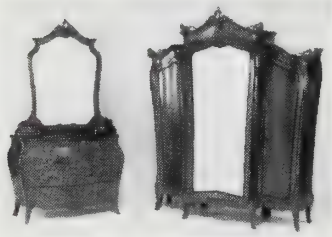
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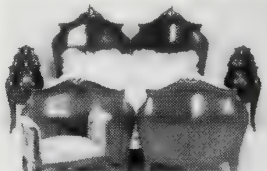
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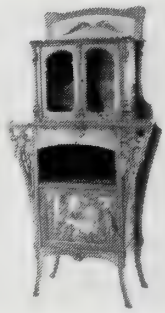


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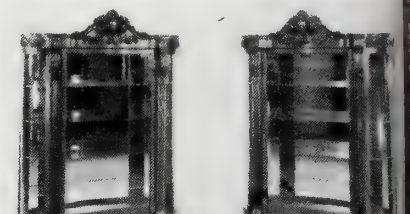


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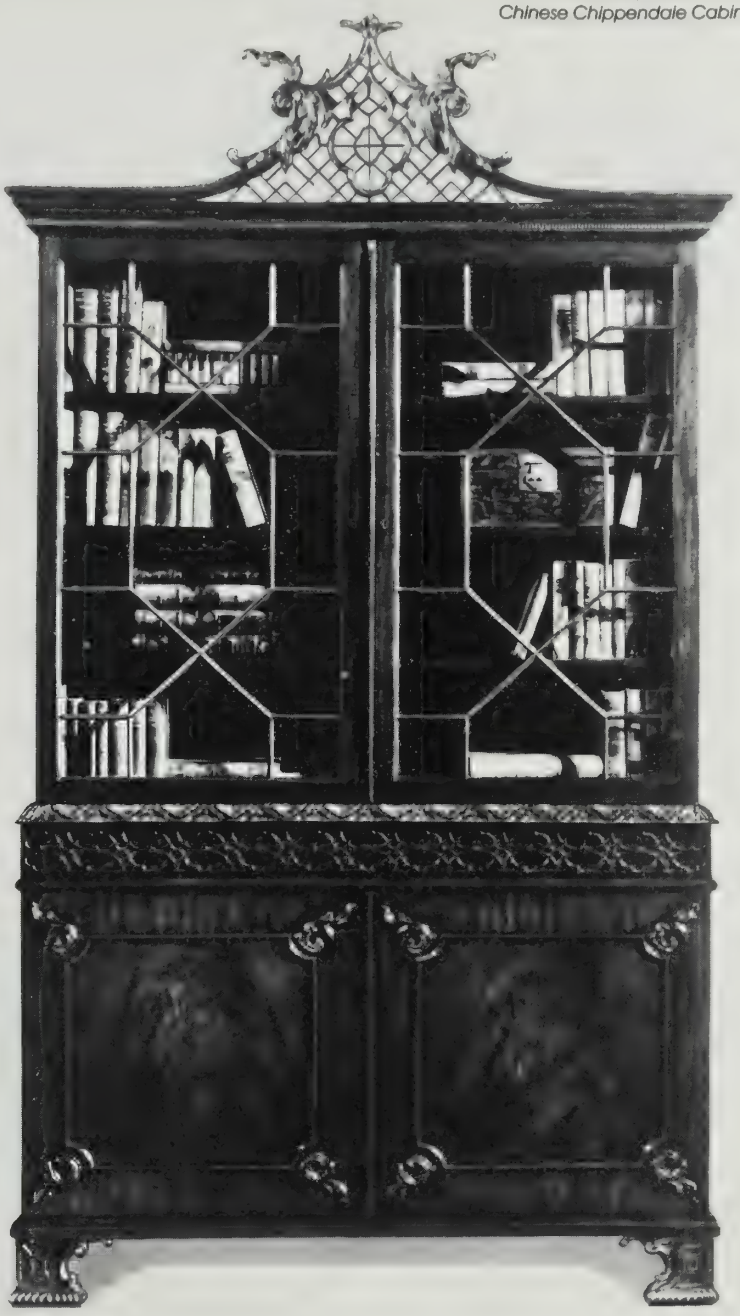
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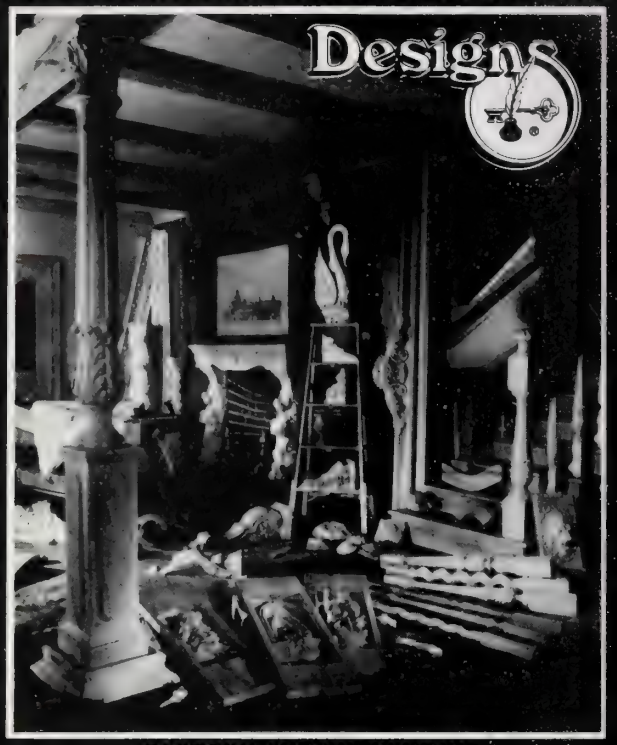
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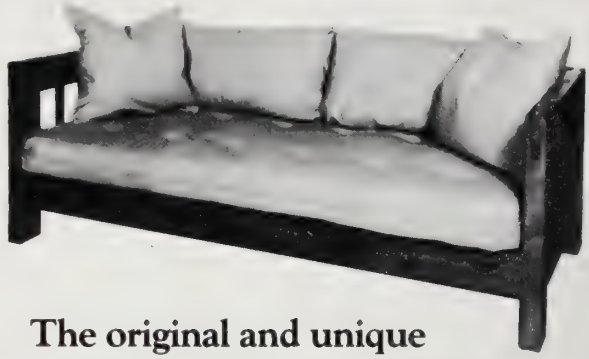
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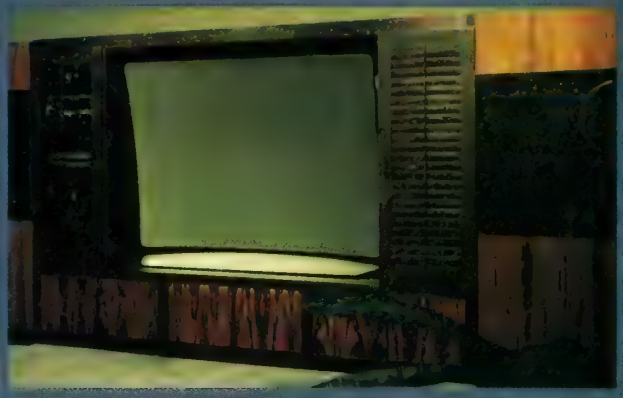
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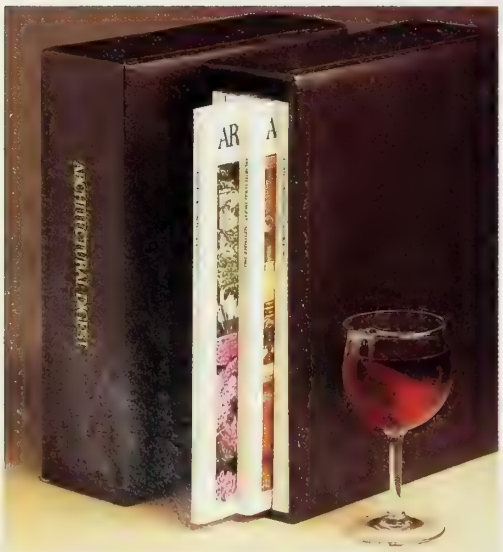
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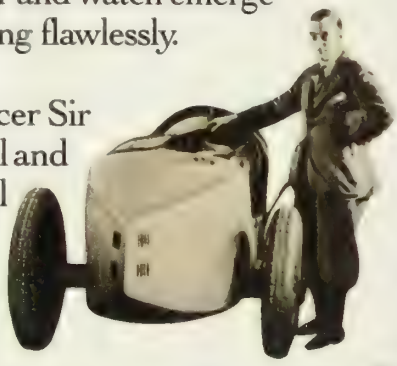
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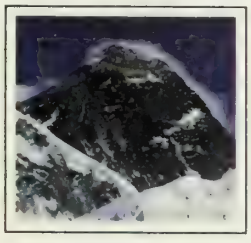


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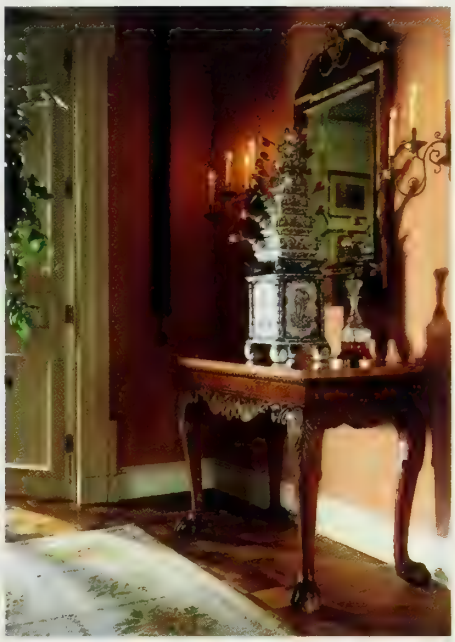
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# LINA LEE

BEVERLY HILLS NEW YORK




# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms.*
*Address: Letters,* Architectural Digest,
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What a pleasant surprise to find Kurt Vonnegut's witty text accompanying the Art feature "Great Beginnings" (May 1986). The idea—incomplete paintings—was wonderfully offbeat and the illustrations were well-chosen as usual. It is not often that I find myself chuckling through an essay on art, but Mr. Vonnegut's treatment of the value of leaving well enough alone had me laughing from beginning to perfectly timed end.

*Oscar Buenaventura*
*Muskegon, Michigan*

Conceptually, "Olympian Spirit" (May 1986) was admirable, but I was somewhat bothered by its execution. Looking again at the photographs told me why: It reminded me too much of a museum. The vast marble court and the precisely arranged objects in each room seemed designed to be looked at, not lived with. In my opinion it was all too self-conscious.

*Brenda Walkins*
*Denver, Colorado*

"Olympian Spirit" showed us a most refreshing design. The clean lines and tranquil feeling did indeed bring classical Greece to mind, yet it was amazing how truly modern and functional it looked. Those responsible did the right thing in taking a leaf from the ancients' book.

*Clark Bunnell*
*South Bend, Indiana*

James Havard's Navajo artifacts (The Collectors, May 1986) are impressive, but I would have liked to see more of his studio. A bit of Havard the working artist as well as the dedicated collector would have been appreciated.

*Franklin Matsumoto*
*Dallas, Texas*

Your story on James Havard, "An American Palette" was a high point for me. The parallels between his paintings and the American Indian and folk-art objects he collects are subtle and fascinating. I got the feeling we were being treated to a glimpse of the deep sources of this man's art. A very special article linking the collector and the collection.

*Mary Beth Walker*
*Toledo, Ohio*

Revisiting architectural masterpieces of the past can be pleasantly surprising, but Le Corbusier's Villa Savoye (Historic Architecture, May 1986) seems better off left as a relic than a reality. It reminded me of a massive modern bank sculpture—rigid and unwelcoming. I was amused to read that the architect neglected a few of the finer points in his structure: nonleaky roofs and adequate heating. This tells me that perhaps his art was more for his sake than anyone else's—including the owners'.

*Reggie Manners*
*Tampa, Florida*

I look forward to the Historic Architecture features, since they're unusually educational, well-written and well-researched. Your recent piece on Villa Savoye in France exemplified these qualities, and the decision to include vintage photographs of the house and the architect added a new and welcome dimension. It's gratifying to know that watershed designs like this are being preserved in their architectural purity.

*Nina Miller*
*Kansas City, Missouri*

Thank you for your spread on the Loyd-Paxton villa in Dallas (May 1986). This has got to rank among the very best designs I have ever seen in *Architectural Digest,* and I could easily say it was the best yet. It is a visual feast I'll enjoy for years to come.

*Peter Dal Poggetto*
*San Jose, California*

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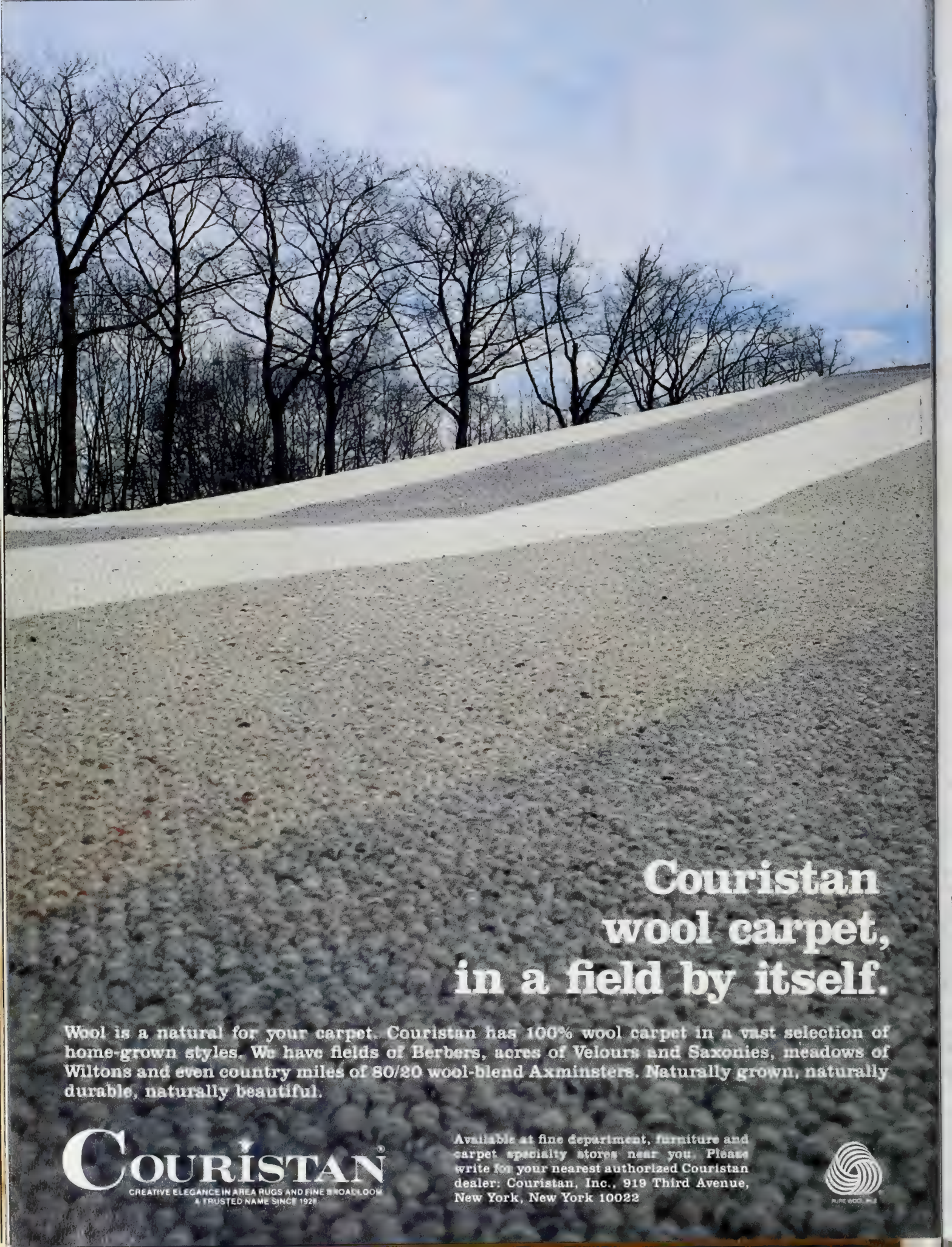


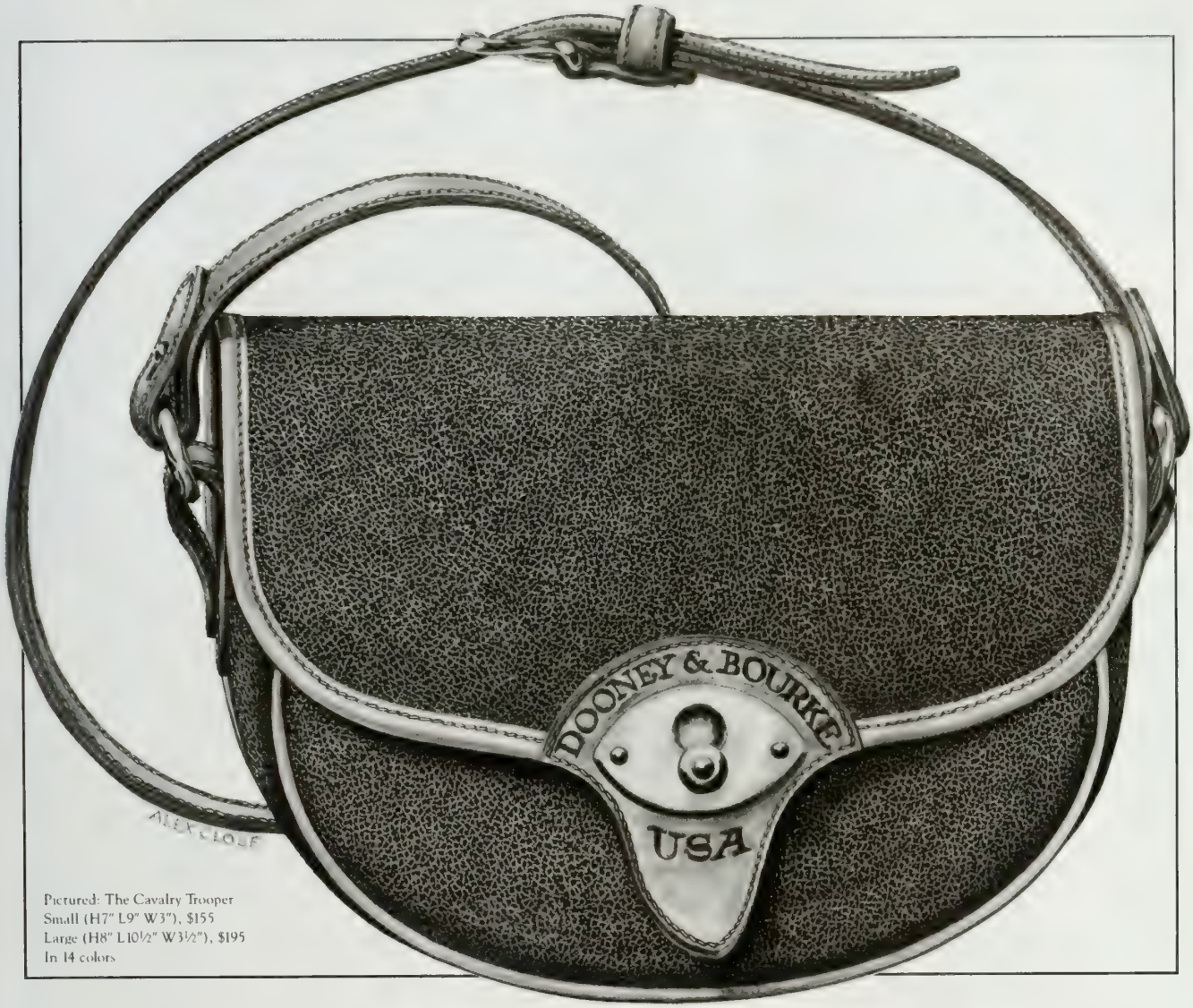

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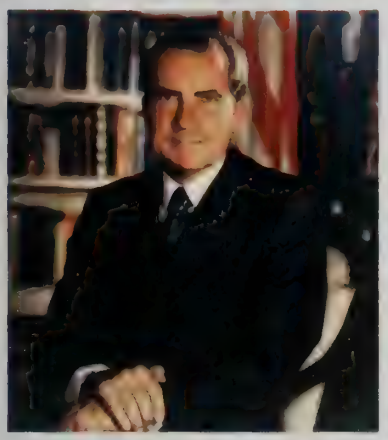
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# PEOPLE ARE THE ISSUE


JOHN BRYSON

*Michael Taylor changed the way we live. His influence on our interiors and the inspiration he gave to us and to interior designers throughout the world assures for him a legendary place in the history of interior decoration. Michael lived to design. It was his passion. A passion that ruled his life. Many tried to copy Michael Taylor but no one ever succeeded, nor will they. We will miss his brilliance, his original observations, his always fresh viewpoint and certainly his wit every day of our lives. Death took Michael Taylor, the man who lived for design. His work will continue in these pages.*


RUSSELL MACMASTERS

Michael Taylor

Paige Rense

*Editor-in-Chief*


RUSS FISCHELLA

Larry Fernandez

**Orient Expression**

"I have always been attracted to Japanese things," says Larry Fernandez, whose fascination with the Orient first came to our attention five years ago in the décor of his own house. This month we feature the Eastern-inspired interiors he created in Florida. Currently the San Francisco designer is completing his new home, which has high ceilings, black granite floors and "crackled finishes like an old palazzo," he reports. "Nevertheless," says Fernandez, "the design still leans toward the Oriental, with its focus on architecture and space." *See page 96.*


RUSSELL MACMASTERS

Wallis Annenberg



Ted Graber

**Convivial Elegance in California**

A friend of Wallis Annenberg says she has five favorite words: "I'll take care of that." Indeed, whether her concerns are the world of publishing (she works at *TV Guide*, founded by her father, former ambassador Walter Annenberg) or philanthropy, her involvement is total. The same could be said of her participation in the interiors of her 1930s Beverly Hills home, designed by Ted Graber. Graber, who decorated the Reagans' private quarters at the White House (*Architectural Digest*, December 1981), is used to working with clients who know what they want. And Wallis Annenberg falls easily into that category. "Being given free rein holds no interest for me," says Graber. "I like people who have ideas and who care about the process. The key is to fit the place around the person, not the other way around." *See page 104.*



Baron Jürg Stuker

**The Collectors: At Gerzensee Castle**

The Swiss castle near Bern where Baron Jürg Stuker has lived since 1947 contains nearly thirty authentically preserved rooms that date from five different centuries. "It was a beautiful and tempting frame for an art collector," says the baron, who restored his neglected ancestral home with a collection that numbers eighteen thousand objects. But his perfectionism wouldn't allow him to stop there. He also reestablished the gardens as they were in the seventeenth and eighteenth centuries, with rare plants from Italy that, he says, "surprise even the experts." *See page 110.*


MARY E. NICHOLS

Martina Navratilova

**Architectural Digest Visits: Martina Navratilova**

Having a home base is vital for Martina Navratilova, who spends most of her time on the fast-paced international tennis circuit. Since she left Czechoslovakia twelve years ago, the tennis star has lived in cities as far afield as Charlottesville, Virginia and

*continued on page 26*




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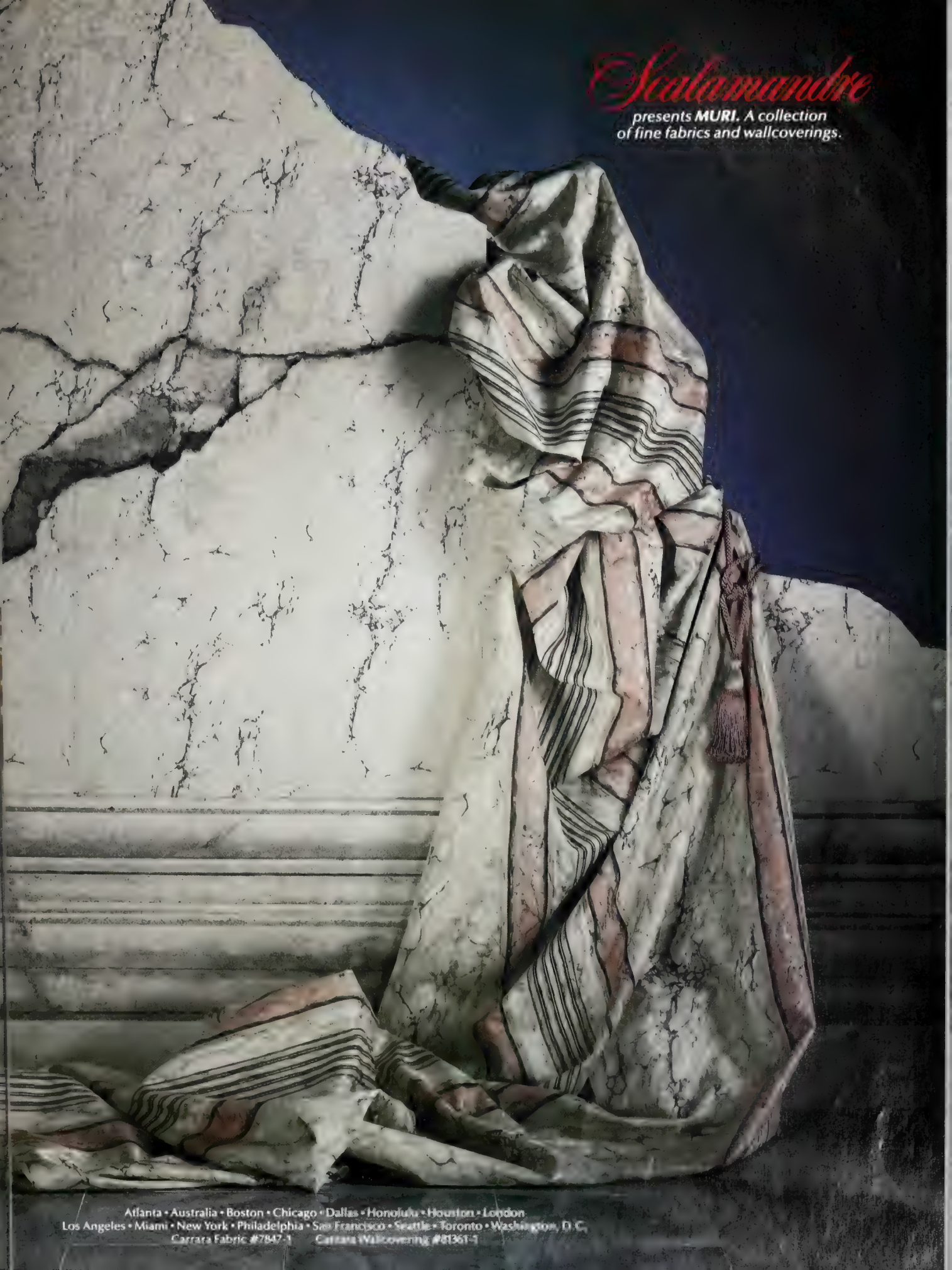

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*continued from page 20*

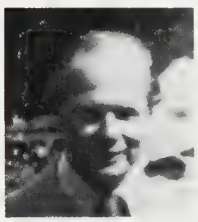
Beverly Hills. But it is Fort Worth, Texas that has won her heart. "The people here have been really good to me," says Navratilova, who regards her Art Déco–accented home, designed by Jaye Skaggs, as a safe harbor "away from all the hassles." And in spite of her schedule, Navratilova played an active role in the décor. "I have always been interested in how things are put together," she says, "and I've really worked to make this a *home*. Because I plan on living here a long, long time." *See page 118.*



James Robertson

**An Effortless Civility**

Designing residences in Canada and Saudi Arabia may seem like a giant leap both creatively and geographically, but not to James Robertson. The Toronto-based designer has demonstrated his versatility in such disparate projects as a palatial-size private residence in Riyadh and the small 1870s Georgian farmhouse in Toronto we feature this month. Robertson's transcontinental commute began in the late seventies when his firm, Dirstein Robertson, won a design contest sponsored by the daughter of the late King Faisal. Since then he has decorated several private residences for his royal clients. "They like our look," says Robertson, which he describes as "a mixture of mideastern and western, with European antiques predominating." *See page 124.*



A. E. H. Heber-Percy

**Gardens: Hodnet Hall**

The land at Hodnet Hall in Shropshire, England bears the mark of hundreds of years of family history: the remains of a medieval castle, the stables from an Elizabethan family home, a seventeenth-century dovecote and a Victorian house on high ground. And it was under Hodnet Hall's towering trees that a nineteenth-century ancestor, Bishop Reginald Heber, wrote the hymn "Holy, Holy, Holy." The trees now form part of the water garden created some sixty years ago by the father of current owner, A. E. H. Heber-Percy. Today the son carries on the tradition with great success. Last year Hodnet Hall won the Historic Houses Association/Christie's Garden of the Year award. *See page 128.*



Thomas Britt

**Bold Strokes on Fifth Avenue**

Thomas Britt once jokingly described his clients' fidelity as "brand loyalty." Whatever it's called, over the years the New York designer has frequently been asked to reinterpret his original designs or to create new interiors when owners have moved. Our April issue, for example, featured the rural Michigan residence Britt decorated for a former Manhattan client. This month we show how he fashioned an entirely new look for an apartment he first decorated eight years ago. *See page 134.*



Robert Metzger

**Statement of the Art**

"I was very excited about this job, not only because of the art but because it's exciting to work in a new top-notch building," reports Robert Metzger of the interiors he created for the New York pied-à-terre that is our cover feature this month. The clients collect twentieth-century art, which is abundantly displayed in the apartment and in the couple's Georgian-style home in Ohio. In fact, the owners were so pleased with Metzger's design that he has been asked to redecorate their midwestern residence as well. *See page 152.*



Jeffrey Rosenblum

**On the Waterfront**

The restoration of Morton and Evelyn Needle's residence in Charleston, South Carolina's historic harbor area has won two awards for its architect, Jeffrey Rosenblum. But Rosenblum is quick to credit the owners' contribution to the building's success. Morton Needle was the general contractor and contributed greatly to the interior design, which maintains the home's nineteenth-century character while accommodating twentieth-century needs. Rosenblum, a graduate of Tulane University's School of Architecture, opened his Charleston firm in 1971. Although he also designs contemporary structures, he is currently renovating another nineteenth-century building—at South Carolina's Winthrop College. *See page 158.*



IRA MONTGOMERY

Jack Lowrance

**Rooms with a View**

The work of Jack Lowrance is often associated with the residences he designs for his longtime client Robert Floyd. The house we show this month is no exception. Floyd's Palm Springs retreat is his second desert home decorated by Lowrance—and their seventh project together. "The real fun is putting the house together, not in lolling around afterward," says Floyd, a manufacturer of dinnerware and table accessories. "Doing a new house is like doing a new show." An avid collector of Oriental works, Floyd extends his theatrical metaphor to include his individual objects, many of which he keeps in storage: "It's like having a repertory company," he says. "There are wonderful actors and they're ready for just the right part, but I haven't got the show for them yet." *See page 176.* □

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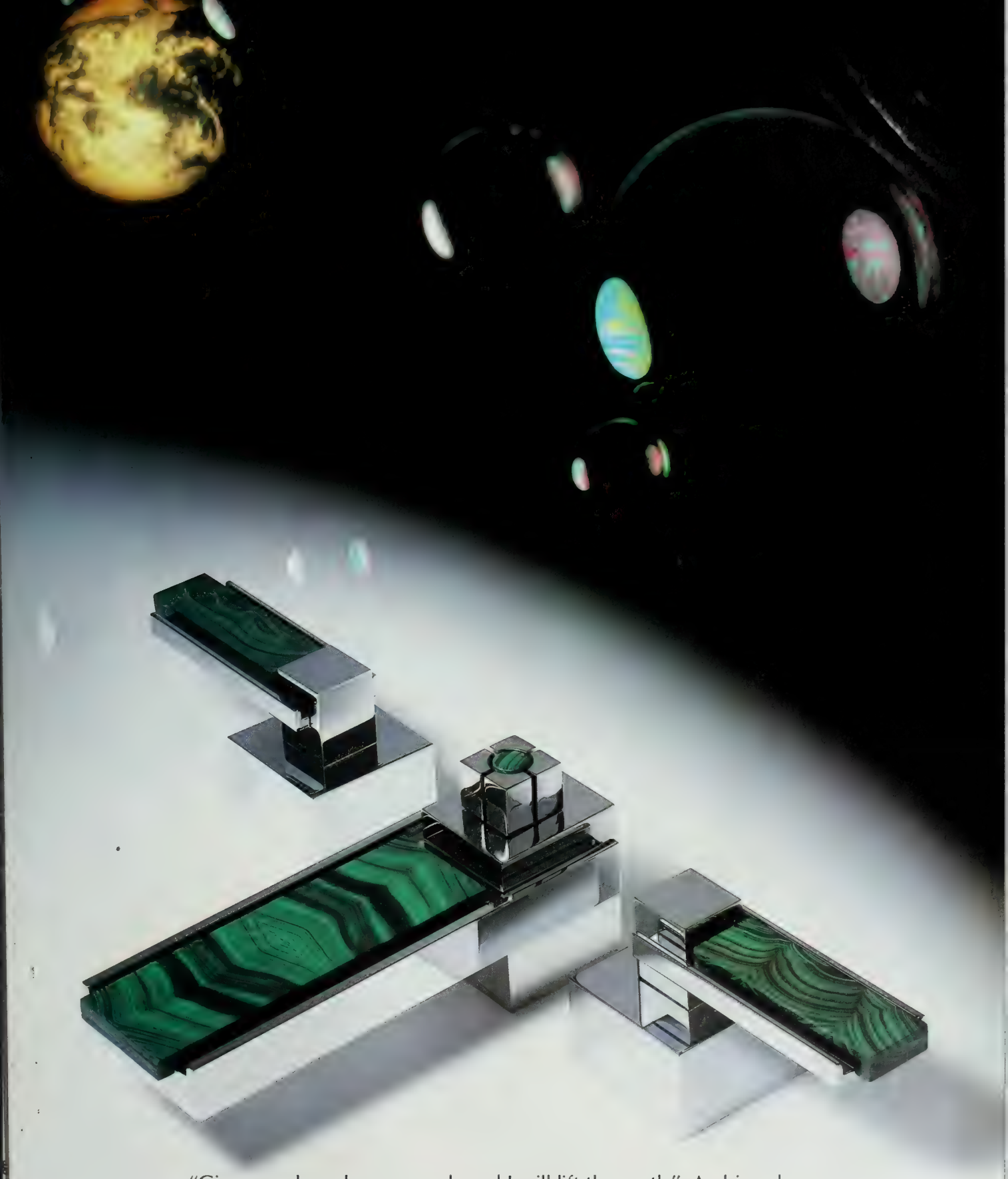
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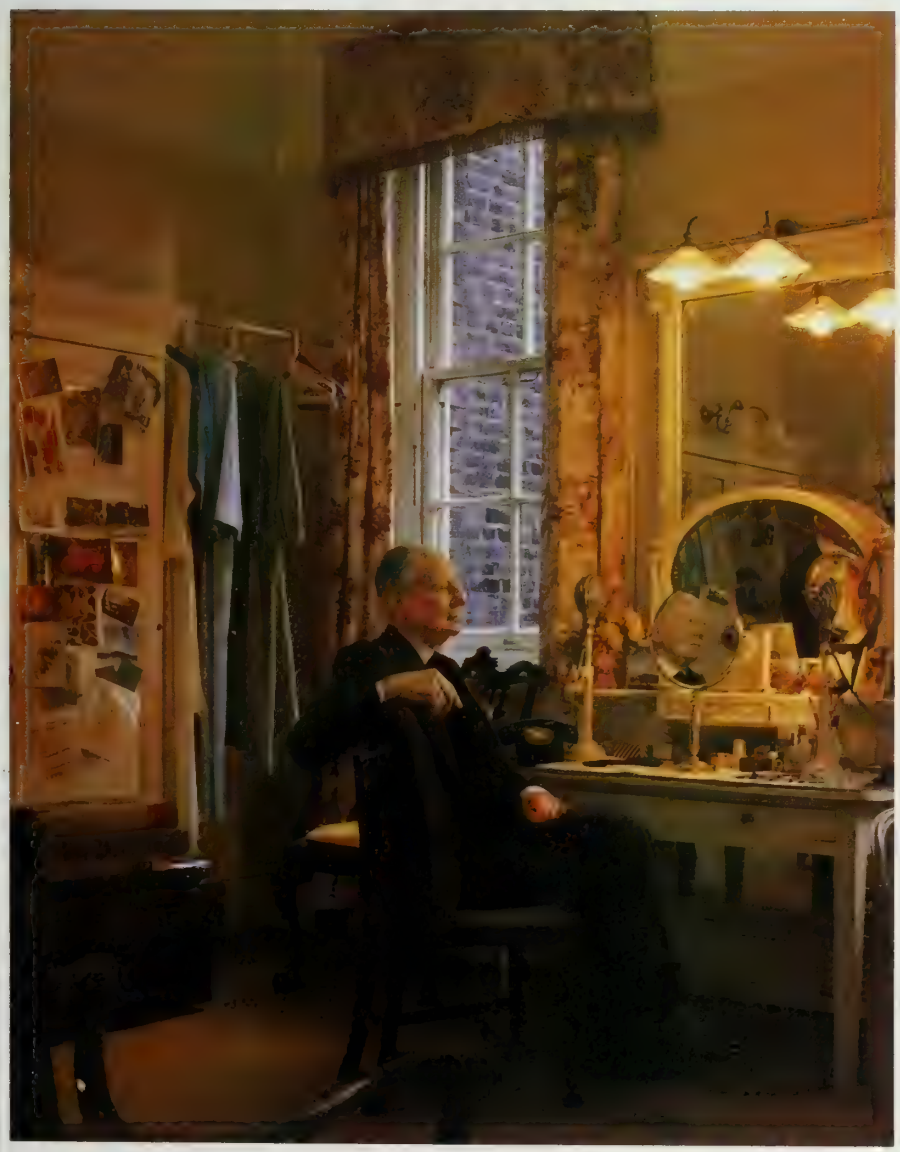

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# GUEST SPEAKER: SIR JOHN GIELGUD

## An Actor's Refuge

FOR AN ACTOR, his dressing room, in my case at any rate, is the center of his existence during the hours he is committed to spend in it. So I can honestly call it my favorite room, though its features, in the many hundred different ones I have occupied over more than sixty years, must necessarily vary enormously from one theater to another. Of course, in my early days, I was always obliged to share a dressing room with other actors, and was immensely gratified to have reached the privilege, in the early 1920s, of being given a room to myself, with my name proudly displayed upon the door.

My favorite room is in my favorite London theater, the Haymarket. Although ideally it is preferable to dress as close to the stage as possible, this particular room is situated at the very top of the theater, with a long flight of stairs leading up to it. It is almost like a small flat, with an anteroom and bath leading out of the main room, which has windows looking onto Suffolk Street far below.



There are plenty of shelves and cupboards, chairs, a sofa and a writing desk—even, until recent times, a coal fire in winter—and it is therefore possible to install oneself there comfortably, even occasionally on days when there is no performance.

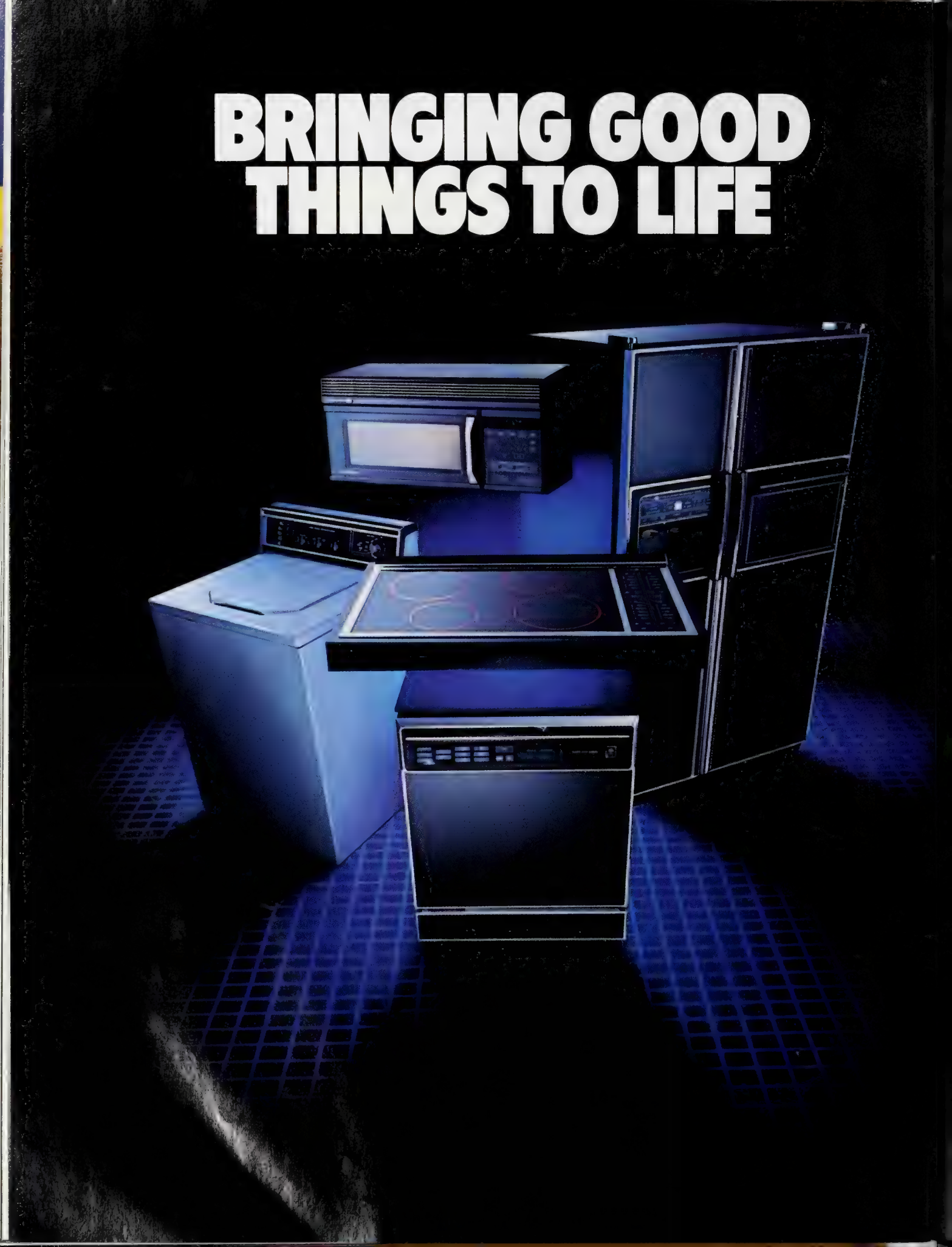
Here I dressed for a number of years in various productions, and in 1944, when the buzz bombs were such a disagreeable interruption, I would firewatch several nights a week, sleeping in my dressing room at intervals. Garlands Hotel, only a few yards away, was hit and finally completely destroyed in two successive air raids, and I dreaded lest the theater—so happily constructed, but mostly in wood and plaster—should also become a victim. I always wondered, too, if I should meet the famous Haymarket Ghost (said to be a famous old actor) during the watches of the night, but I never succeeded in seeing him, though Margaret Rutherford once claimed that she did.

The privacy of a star dressing room gives its occupant a pleasant promise of relaxation, although the routine of making up, now a much simpler process than was once thought essential, demands the necessary tedium

Sir John Gielgud at London's Haymarket Theatre. From *The Englishman's Room* by Alvilde Lees-Milne and Derry Moore, published in the U.S. by Salem House Publishers. Originally published in Great Britain by Viking. Text copyright Sir John Gielgud. Photography copyright Derry Moore.

*continued on page 38*

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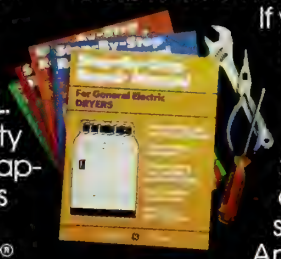
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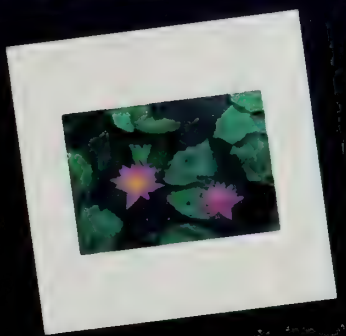
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An Actor's Refuge
*continued from page 33*

of looking at one's face in the glass for half an hour or so. But this is perhaps a less depressing prospect than the similar routine while shaving every morning.

The other London theaters in Shaftesbury Avenue and Charing Cross Road, mostly built at the turn of the century, are fortunately pretty well equipped with spacious and convenient dressing rooms, whereas at Stratford-on-Avon, and more recently at the mammoth new houses at the National and the Barbican, they are amazingly ill-designed, cramped and uncomfortable. One cannot imagine that the plans could have been passed by experienced eyes.

The Broadway theaters in New York are, for the most part, equally gloomy and claustrophobic, while in Philadelphia I once played in a theater where the dressing rooms had been forgotten altogether, and the actors had to content themselves with rooms on the other side of the street and toil along a passage underground in order to reach the stage.

But I have always looked forward to arriving at the stage door well before curtain time, to find my dresser laying out my dressing table and costumes in correct order, to put on a dressing gown, open my mail, and sit before the mirror knowing exactly how long I need to prepare for my performance. Even in times of great success, my dressing room is a refuge from outside interference.

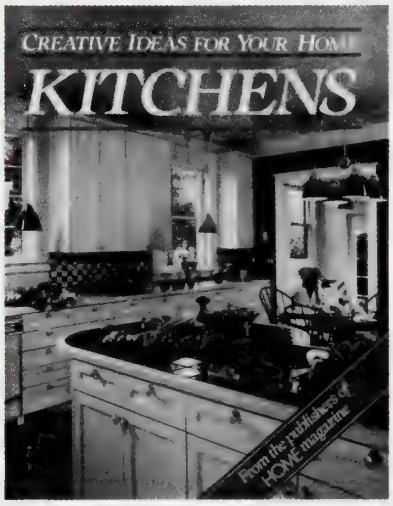
In the old days I always anticipated the callboy's knock with a mixture of pleasure and dismay, although that long-established character has now ceased to exist, and the insistent barking of the loudspeaker system which has replaced it is for me a most unattractive and impersonal substitute.

With regard to dressing room visitors I have rather mixed feelings, knowing that they can often mislead one into supposing that a performance has been very successful when it has been nothing of the kind. They feel they must attempt to be tactfully complimentary at all costs, and one is apt to be suspicious if they are unduly enthusiastic. Interviewers with tape recorders, long-forgotten acquaintances, insincere flatterers, importunate authors with their manuscripts, and the occasionally impertinent unknown fan—these are occupational hazards, and one needs a devotedly tactful dresser to deal with them and ration intrusions for as short a time as possible. One is vain enough to be somewhat disappointed if no one comes by at the end of the performance. So long as people have the sense not to outstay their welcome.

*Even in times of great success, my dressing room is a refuge from outside interference.*

The traditional ghosts at the Haymarket and Drury Lane are curious reminders of the great players who appeared in those theaters so long ago. At Her Majesty's and Wyndham's I dressed in rooms once occupied by Herbert Tree and Gerald du Maurier, and I felt proud to use those rooms so many years afterward. And, in the last play in which I appeared in London, I found myself working for the first time in the Duke of York's Theatre, where I had seen my very first play, *Peter Pan*, when I was still a boy. So the rooms backstage will always have a particular nostalgia for me, especially in the West End of London, where I so longed to appear and finally achieved that ambition over so many years. Will my ghost linger in some of those dressing rooms one day, I wonder?□

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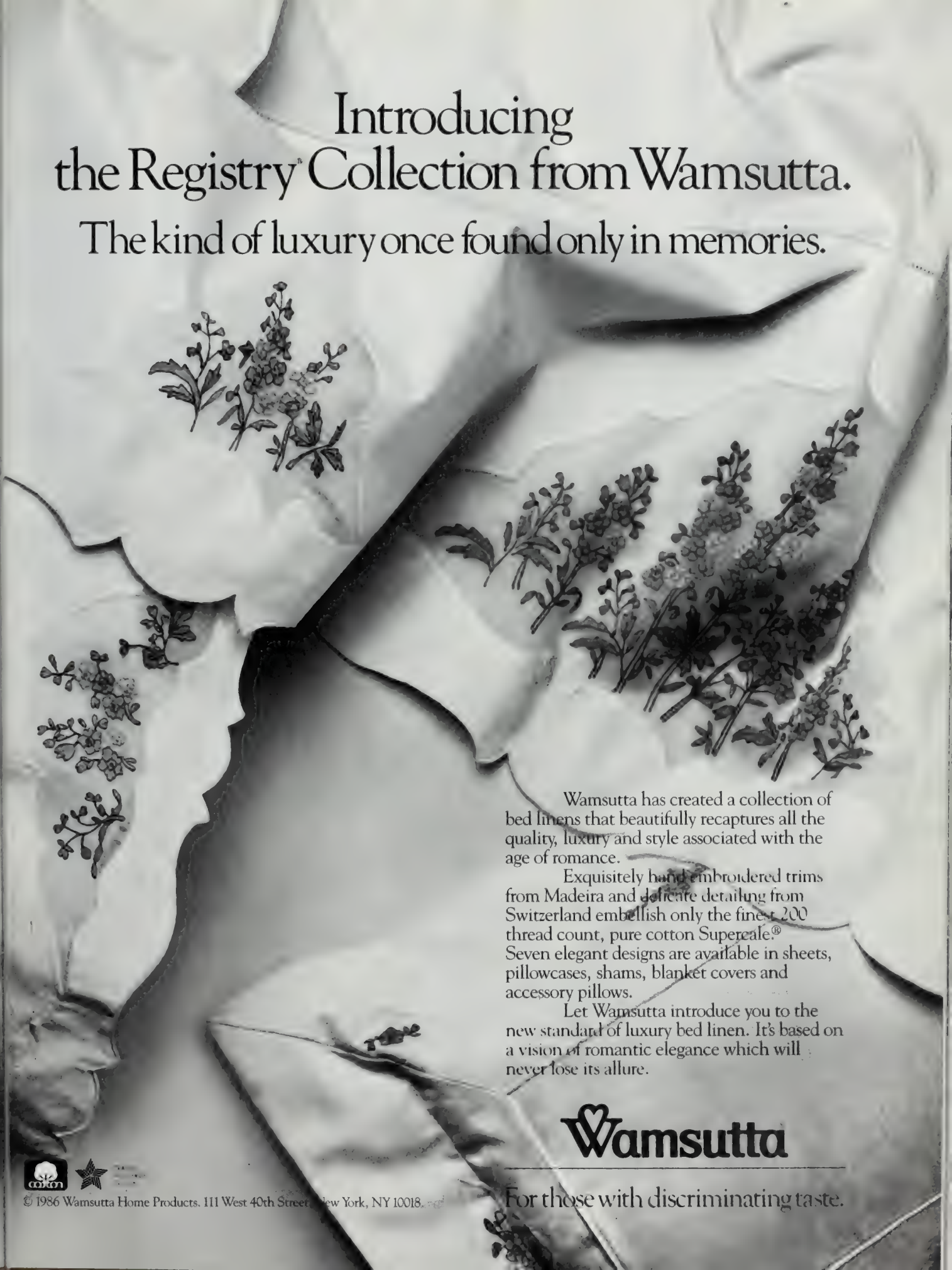
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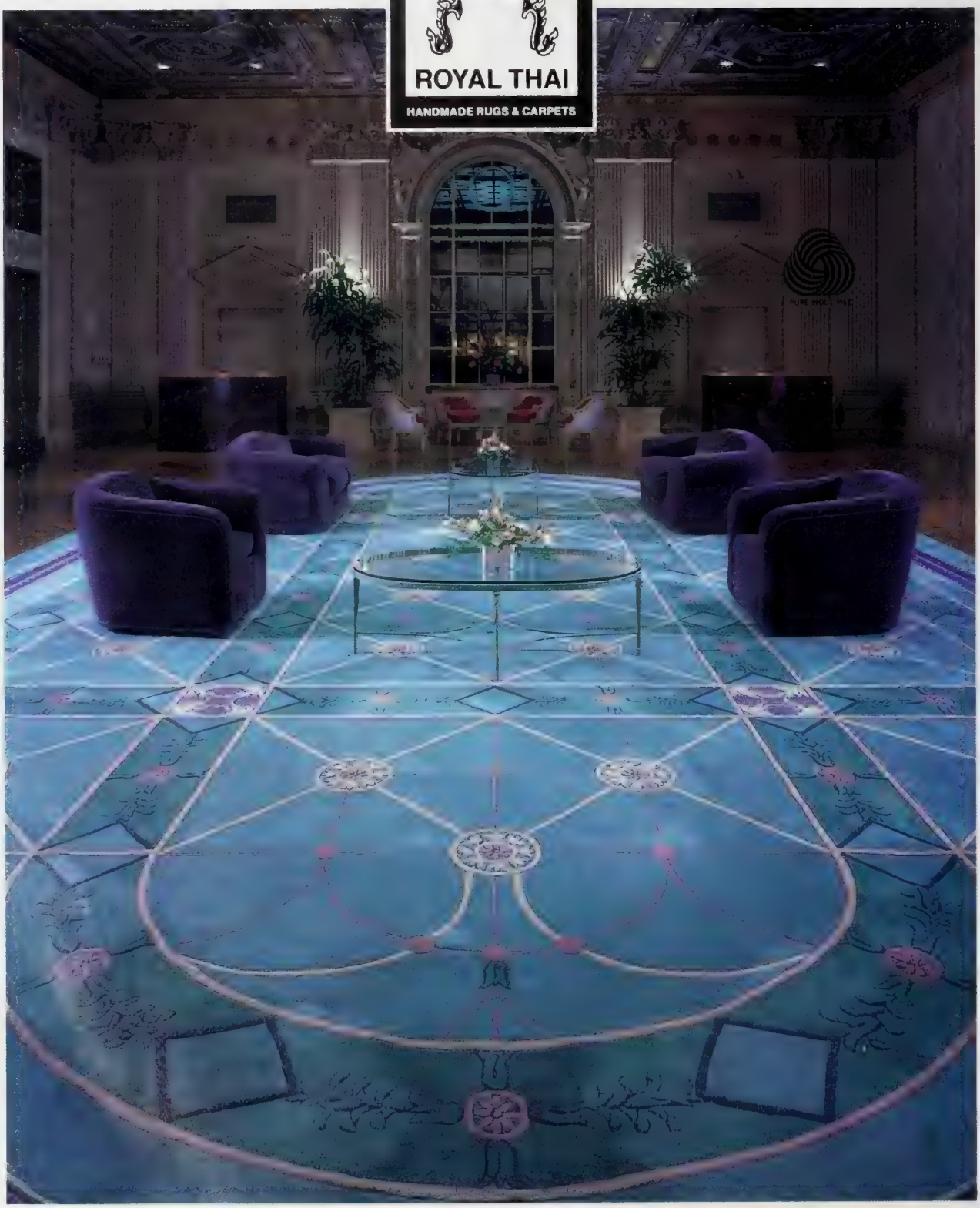
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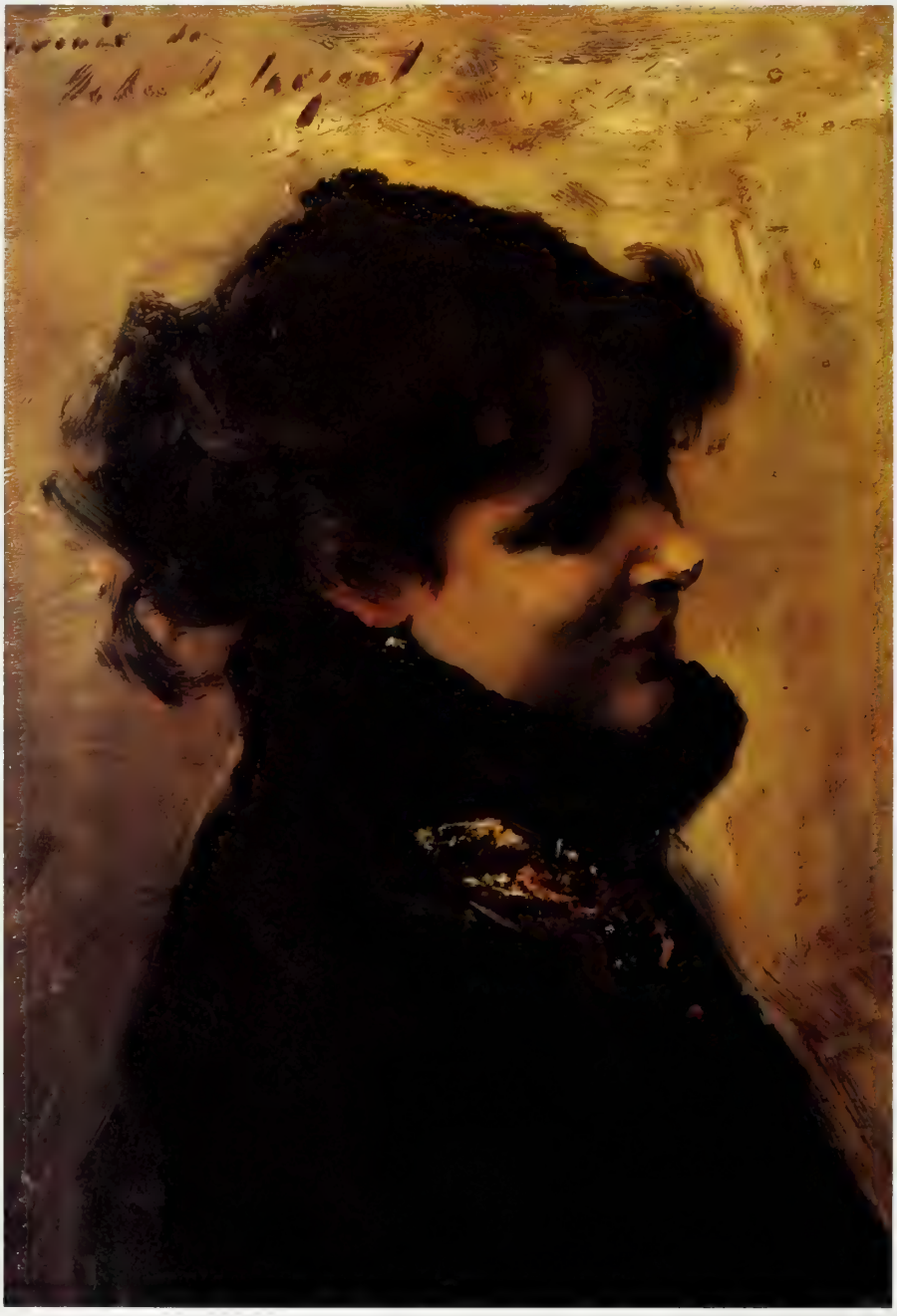
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By John A. Cuadrado



COE KERR GALLERY

*Madame Eugenia Errazuriz*, a circa 1883 oil by John Singer Sargent, is a superlative example of the American art exhibited by the Coe Kerr Gallery in Manhattan. The very informal and painterly portrait, showing rapid brushstrokes and the influence of Manet, was a gift from Sargent to his sitter, a lifelong friend who was a member of the London and Paris cultural scene at the turn of the century and a noted patron of the arts.

WHEN HE WALKED into New York's "21" Club one December afternoon in 1969, Frederick Woolworth had no idea that three hours later he would emerge a dealer in American art.

A scion of the F. W. Woolworth family, Woolworth had enjoyed a lifelong exposure to art—even as a child he perfected his hockey game indoors amid his mother's French Impressionists—but his professional life had been spent on Wall Street and in real-estate development. That afternoon at "21," Woolworth ran into E. Coe Kerr, an old friend and a respected art-world figure. Kerr suggested a collaboration, and by the end of lunch, Manhattan's Coe Kerr Gallery had been established.

Today, little more than a decade and a half after that chance meeting, the Coe Kerr Gallery stands in the top rank of dealers in American art. Located in an elegant townhouse on East Eighty-second Street, the gallery concentrates its efforts on canvases painted between 1840 and 1940, a period extending from the Hudson River School to the early modernist years. It has special depth in American Impressionist works, and carries a half-dozen contemporary realists, including Andrew and Jamie Wyeth. Ever since its formation, Coe Kerr has impressed—and sometimes astounded—the art world with its ability to bring top American paintings to market, and in consequence has played a role in building some of the nation's most important public and private collections.

Since the death of E. Coe Kerr in the early seventies, Fred Woolworth has shared the stewardship of the gallery with three partners: Warren Adelson, Jerald Dillon Fessenden and Kelley Anderson. The four men form

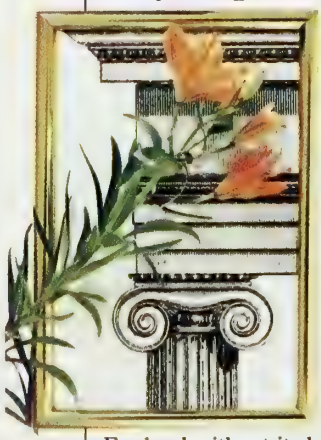
*continued on page 57*


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# The true colors of Ionic, Doric and all their persistent offspring.

Since its first flowering several dozen centuries ago, the Greek style has been making successful comebacks in almost every era from the Romans on. The latest "return performance," after a disappearance of some decades, is going on right now. Hardly a "new" room can be seen without a column or two standing around.

One of the surprising things about the perennial Greek revivals is the chameleon-like adaptability of the style to all sorts of often widely divergent national sensibilities. All those columns and capitals and caryatids, those processions of Greek keys and scrolls, easily become French, English, German, Russian and American details. And, mysteriously, these details are recognized forever after as being distinctively characteristic of each "national" style. You can't envision Napoleon without his Empire trappings; nor England without its brothers Adam; nor ever imagine Scarlett O'Hara without her Tara.



Today's neo-classicism however seems to be an international phenomenon, sprouting and flourishing independently all over the globe. Some say that designers all over the world are simply reacting against the spare and minimal fashion that's been another international phenomenon in recent years. Many of the definitions and uses of classicism currently popular seem to provide just the warmth, wit and links with traditionalism that acute modernism is accused of being short on.

Probably even more of a surprise than the Greek style's ubiquitous adaptability is the lively and exhilarating color palette that characterizes the present revival. Past revivalists, no matter what their national hue, seemed to take their color inspirations from the pallid bones—all those romantic ruins—of the art they sought to revive. They ignored the evidence of the dramatic and exuberant colors that sheathed those classic columns in their prime. When Elsie de Wolfe first saw the Parthenon she is said to have exclaimed, "Why, it's beige! *My* color!" But when Aristotle and friends looked at *their* Parthenon they saw it ablaze with real color—sea-blues and orange-reds, sun-yellows and leaf-greens, all spiked with gold and brass. The Greeks, as writers have been pointing out for centuries (and which may account for the Hellenic hold on healthy imaginations through the ages), were very interested in life and *its* many colors; they had little interest in bones.

In the grand living room of the nineteenth century Tribeca penthouse shown here, designer Jeffrey Weiss has taken his Greek cue from the architectural detailing of the fireplace wall. You can see the Greek style's adaptability in the comfortable mixing of Empire, Biedermeier and over-stuffed modern furnishings. And you can see what can be done with all these neo-classic elements when the palette is true Greek rather than some revivalist's latter-day romantic interpretation. The sunny, rainbow-hued selection of fabrics, papers and carpet would surely have been right up Aristotle's alley. And they certainly fit in with





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today's more informal traditionalism.

The fabrics used include a lacquer-red cotton sateen print with embroidery motifs, on the daybed. There's a surprising melange of colors, patterns and textures, on the cushions. A slubbed stripe on the settee. Seen in the mirror, a wallpapered wall provides a calming and very modern background (a close-up of the chalk-dabbed paper pattern and the red-navy-yellow Greek key border can be picked out in the swatches shown at the top of the page). The draperies of rosy-sand and sky-blue taffeta make a serene yet also colorful backdrop for the room's many color splashes.

The modern temperament is also reflected in the durability and ease of care of the azure polyester that covers the tufted chair and on which the sandaled foot is perched in the inset picture on the left-hand page. Its qualities would more than likely also have intrigued the luxury-loving yet logical Greeks.

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In Praise of American Art at Coe Kerr
*continued from page 48*




COE KERR GALLERY



FELICIANO

a remarkably cohesive team, making all major decisions together, and it is evident that they enjoy one another's company. In what has become a ritual, Saturday afternoons find them in the ground-floor shipping department, feasting on an impromptu lunch set on a crate and trading quips with each other and the dozen or so employees who staff Coe Kerr.

This congenial atmosphere is not lost on the Coe Kerr clientele. Longtime patrons describe the gallery in terms of almost familial loyalty and speak of a high level of personal service. Indeed, the partners pride themselves on never saying no to a request made by a client and have been known to fly staff members across the country simply to rehang a painting in the home of a collector.

According to Kelley Anderson, the Coe Kerr clientele includes "all the likely suspects: passionate collectors like Chicago's Daniel J. Terra, Hollywood personalities like Robert Redford, active businessmen and the occasional Rockefeller or Mellon." Woolworth notes that whatever their background, a great many of the gallery's clients develop considerable expertise. "They do their homework," he says. "They are not in it for the social mileage. American painting is

TOP: Pioneer modernist Maurice Prendergast created *The Lagoon, Venice,* a small pencil-and-watercolor sketch, in 1898. Several years later the artist would become a member of The Eight, who gave rise to the Ashcan School of American painting. ABOVE: The gallery partners before *In a Garden at Corfu,* a 1909 oil by John Singer Sargent. Clockwise from upper left: O. Kelley Anderson, Jr., R. Frederick Woolworth, Jerald Dillon Fessenden and Warren Adelson.

*continued on page 60*



*Airs of May,* detail from 30" x 40" original oil by Eva Makk.

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In Praise of American Art at Coe Kerr
*continued from page 57*

simply not as glamorous as contemporary art or French Impressionism."

In the years since Coe Kerr was formed, the market for American painting has changed dramatically. For much of this century American canvases from the 1800s and early 1900s were all but ignored. Museum hierarchies were dominated by Europeanists, and art scholars tended to focus on modernism and Impressionism. The neglect of American painting was so pervasive that until about twenty-five years ago few doctorates were granted in the field.

As Warren Adelson remembers, "Names now essential to the lexicon of American painting were nearly unknown in the fifties and the early sixties. Important works by Luminists like Heade, Gifford and Kensett, which today are worth several hundred thousand dollars, could be had back then for a few hundred." Major works by artists who *were* recognized at the time, such as Cassatt, Homer and Church, now fetch several million but then could have sold in the low five figures. Even as late as 1964, the National Gallery of Art rebuffed Frederic E. Church's masterpiece *Twilight in the Wilderness* when it was offered to them for $15,000. One official huffed that they would not pay that kind of money for a "calendar picture." Today such a work would be a showpiece in any museum.

Prices for American canvases began their climb during the latter half of the sixties as the art boom took off and as American painting received new scholarly attention. The market surged again in the late seventies with the twin impetus of the Bicentennial and double-digit inflation. Museums everywhere were



FELICIANO

ABOVE: A group of figurative paintings represent Coe Kerr's range of American works from 1840 to 1940. Included are William Glackens's *The Green Bonnet*, far left, and *Girl in Red Sewing*, top, an 1887 oil by Theodore Robinson. Completing the vignette are oils by another member of The Eight, George Luks: *An Actor*, and *Self-Portrait with Pince-Nez*, circa 1930. BELOW: Echoing the richness of a Dutch still life is William J. McCloskey's *Wrapped Oranges*, circa 1899.



COE KERR GALLERY

*continued on page 67*

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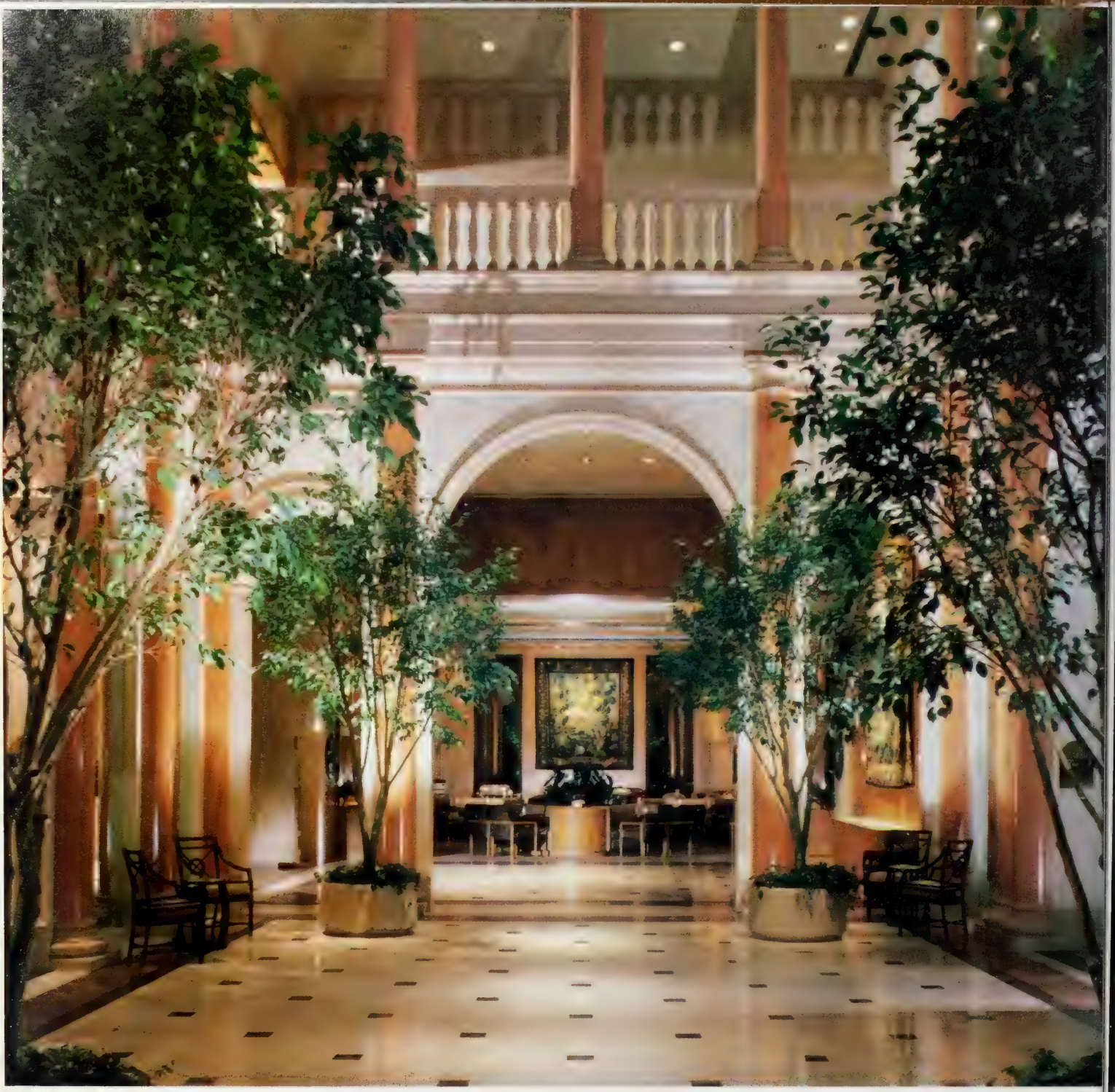
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In Praise of American Art at Coe Kerr
*continued from page 60*

building up their holdings, and a hungry second generation of collectors began entering the market. Wealthy industrialists like Detroit's Richard Manoogian spent millions to build important collections and bid the prices of major works to previously unimagined levels.

Kelley Anderson recalls that "for a time the market resembled a spike going straight up. In the salesrooms people literally fell out of their chairs as paintings estimated at $20,000 to $30,000 suddenly sold for $120,000 or $130,000." The auction high for an American canvas shot to $980,000 in 1978 and $2.5 million in 1979. In 1982 Coe Kerr helped break records by representing the seller when Samuel F. B. Morse's monumental *The Gallery of the Louvre* was sold to Daniel Terra for $3.25 million.

Although Coe Kerr is well represented by paintings in the million-dollar-plus category, Jerald Dillon Fessenden stresses that even in an age of record prices many American canvases are still accessible, if no longer inexpensive. Good but not quintessential works by major Impressionists like Hassam or Twachtman and by important Ashcan School figures like Bellows or Luks can be had for under $100,000. Quality works by well-known Hudson River School painters, and superb works by lesser-known adherents, are available in the $25,000 to $75,000 range. In addition, says Anderson, "works by a whole range of exquisite still-life painters have thus far escaped the spotlight of fashion."

As the market for American painting has soared, top examples have inevitably become harder to find. For the partners at Coe Kerr, though, the hunt is part of the fun. The gallery's great strength lies in its ability to reach into private collections to bring fresh material to the market. The process can involve months of negotiation, or an eleventh-hour hop on a jet to close a deal just days—or moments—before the competition arrives.

*continued on page 70*

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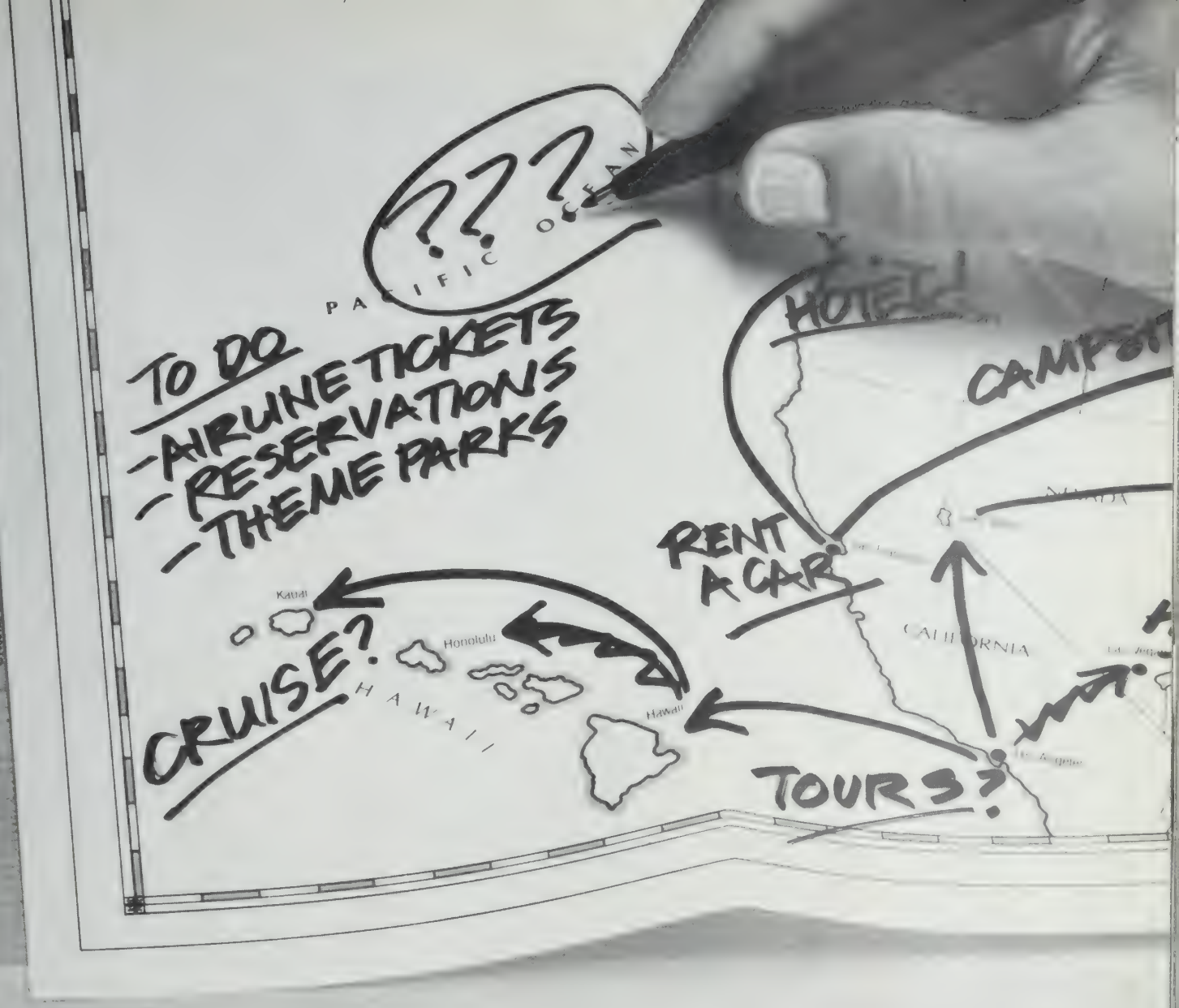
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The years of disregard that befell American painting have also left a good number of lost or unrecorded works awaiting rediscovery. An old sale catalogue or exhibition review featuring a painting now out of sight can inspire the staff at Coe Kerr to conduct months or sometimes years of painstaking research. The track can lead from the original owner through several generations and countless heirs—distant cousins to grandnieces and nephews—only to result in a dead end or the discovery that the painting was destroyed in a fire.

Sometimes such searches are successful. Coe Kerr's "American Impressionism" show last November excited the world of American art with a number of important discoveries. These included a previously unrecorded Cassatt, destined, according to Warren Adelson, "to take its place among the icons of the field," and an important recorded portrait by John Singer Sargent that had been considered lost for over seventy years.

Adelson is a noted authority on Sargent, and the gallery's interest in the artist has been high. Coe Kerr's successful 1980 show received wide notice and helped heighten interest in the painter. Adelson notes that although Sargent is now recognized as one of the masters of his time, "for years he was written off as a facile society portrait painter. The gap in scholarship is tremendous." This gap has led Coe Kerr to embark on an ambitious ten-year project to produce a catalogue raisonné of Sargent's work. In addition, this past May the gallery had on view a major show entitled "Sargent at Broadway: The Impressionist Years."

For Adelson, the reevaluation of Sargent is but a part of a larger rediscovery of American painting over the past several decades. "America has come of age and now recognizes the importance of her own art," he declares. "The prejudice has been cleared away and we have discovered that our artists are as rich and brilliant as those of any other time or place."□




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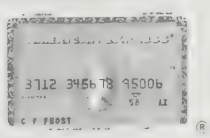
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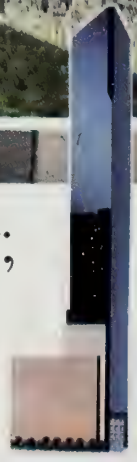


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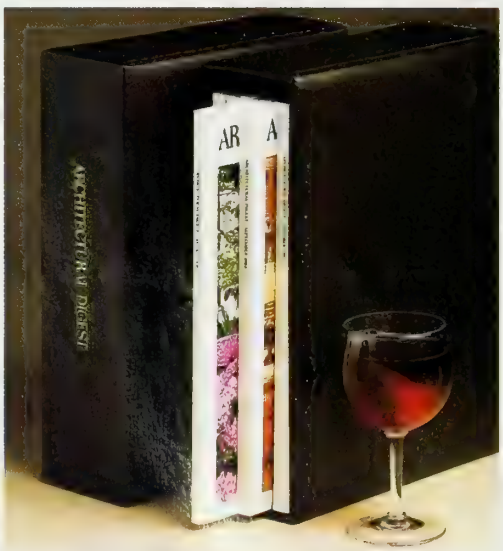
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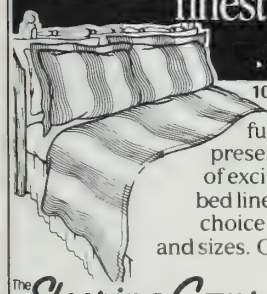
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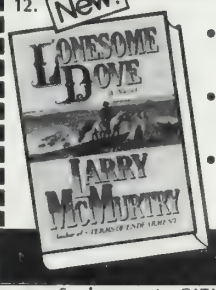
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## Of Kings and Schoolboys—Spink & Son

By Elizabeth Lambert



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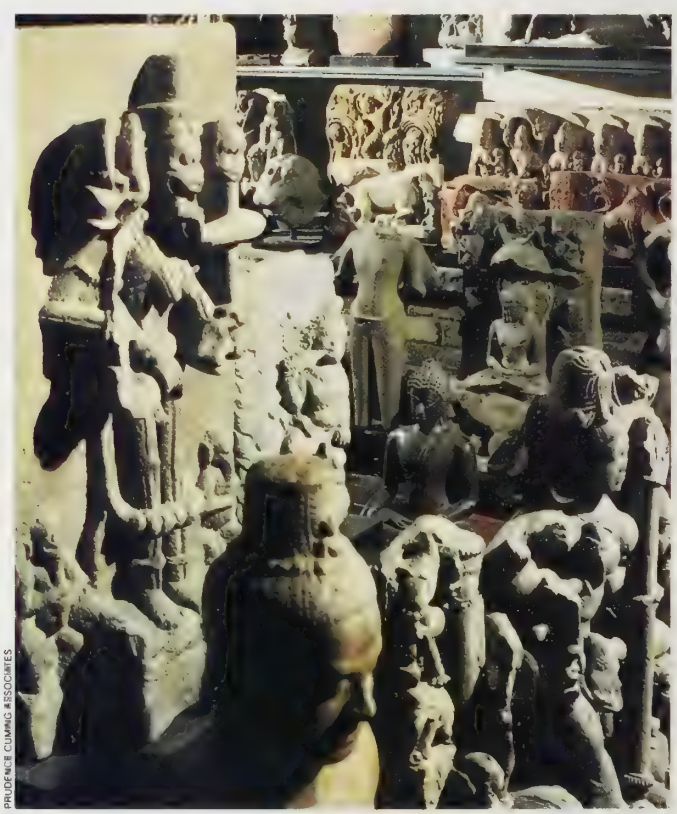
"I TOOK ONE round to Spink's and asked him to have it roughly cut and valued." So said Sir Arthur Conan Doyle's hero after bringing back diamonds from *The Lost World*. Ian Fleming used the same device to establish authenticity, when M announced: "Both Spink's and the British Museum agree, this is almost certainly part of Bloody Morgan's treasure." Kings have stood three-deep on Spink's doorstep; schoolboys have saved their birthday money to come in for coins. Heroes, kings and ordinary mortals—they're all welcome.

Spink is like a village of separate shops, each with its own specialists and experts, each respected in its field. Collectively, the firm's scope is unsurpassed—medals, coins, English silver, paperweights, English pictures, Oriental, Asian and Islamic art, augmented by an endearing tendency to find a place somewhere for other treasures, even if they don't fit neatly into any of these departments.

The directors' offices can thus tend to get a little crowded with such rarities as a valuable collection of eggs from extinct birds or a stuffed great



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Fine antiques, from Oriental art to English silver, are displayed at Spink & Son in London. TOP: Douglas Liddell (left) and Anthony Spink carry on the legacy begun with the gallery's opening in 1666. LEFT: Rubies, diamonds and emeralds distinguish the Grand Order of Renaissance, a 1983 decoration created for Sultan Qaboos bin Said of Oman. ABOVE: A 9th-century Indian stele (left) stands among the diverse assemblage of deities that comprise the Southeast Asian sculpture room.

*continued on page 84*

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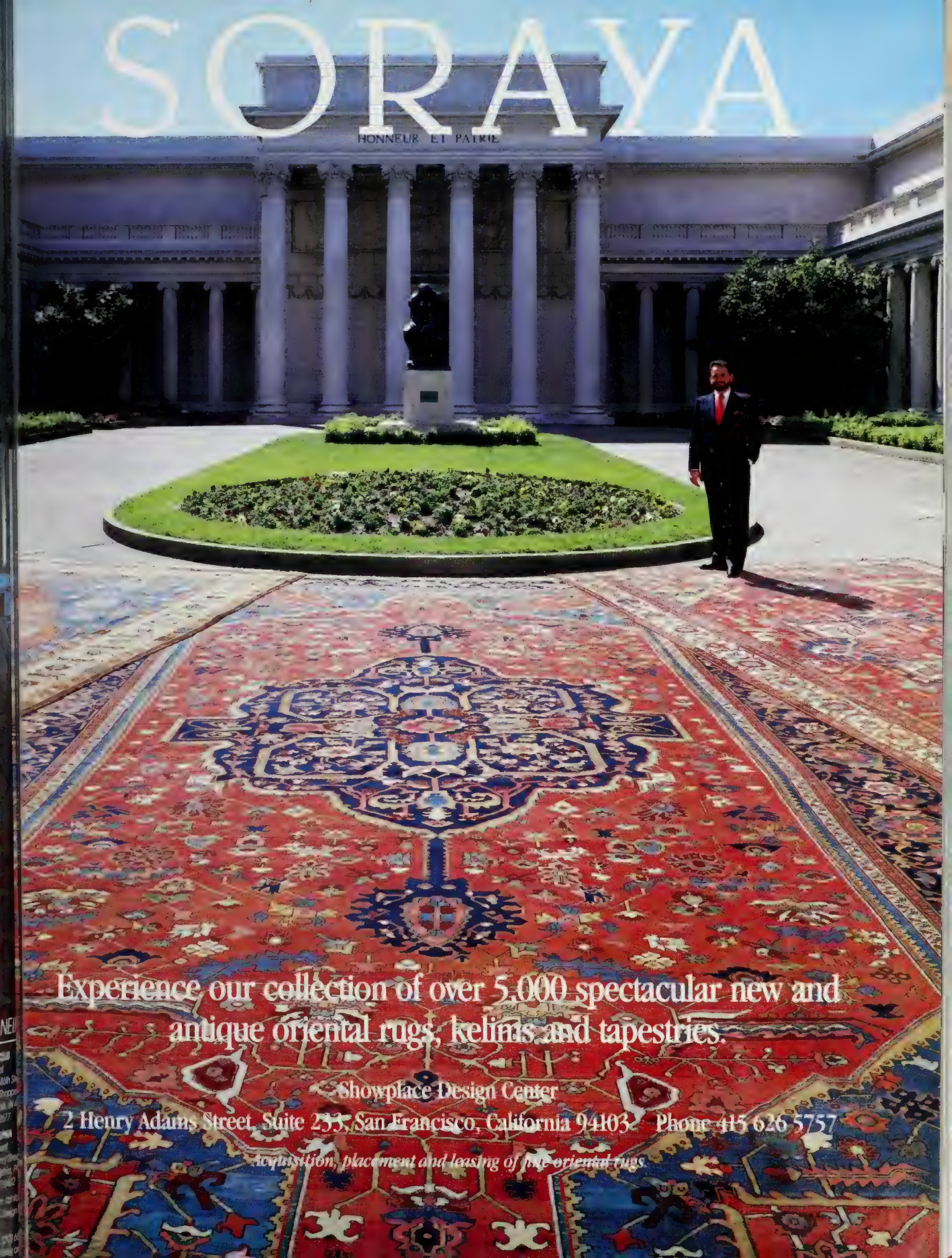
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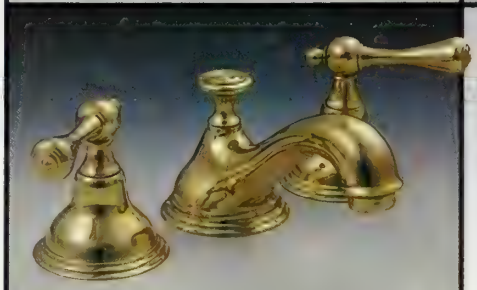
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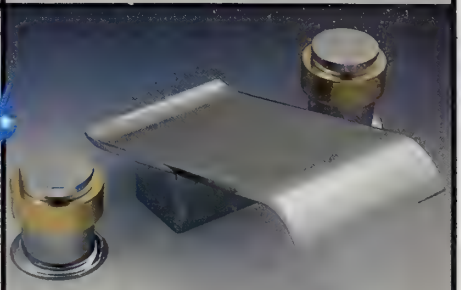
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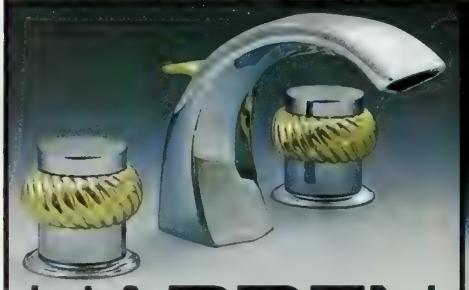
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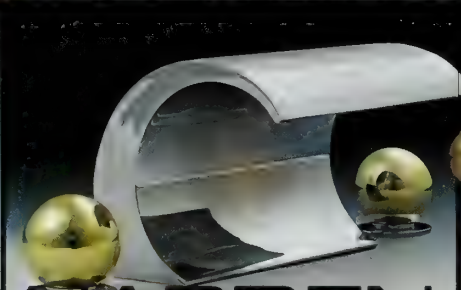
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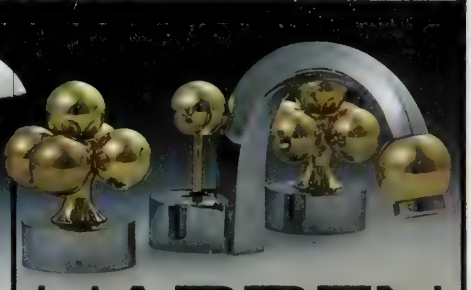
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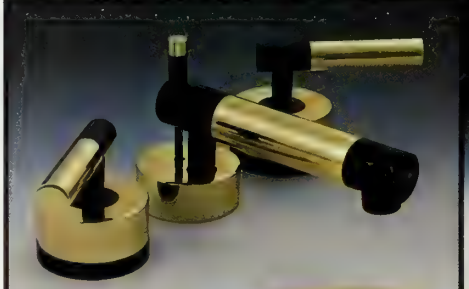
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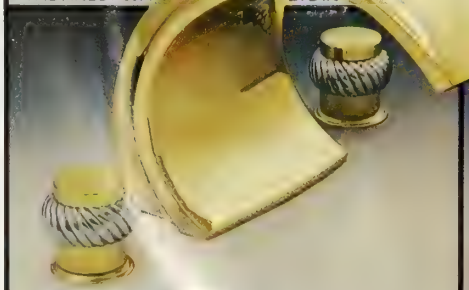
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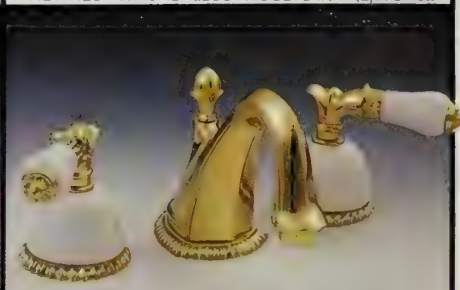
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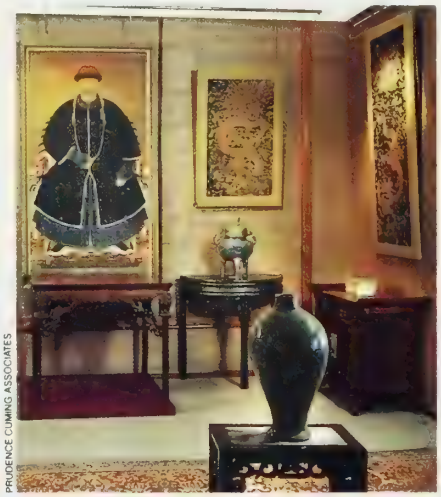
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Of Kings and Schoolboys—Spink & Son
*continued from page 78*

auk. Collectors know to look carefully, and King Gustaf of Sweden, among others, was often seen rummaging in the basement. Today those basement rooms serve as closely packed quarters for the Asian sculpture—Khmer, Tibetan, Thai, Javanese—for which Spink is justly renowned.

Other Himalayan and Indian arts are nearest the front door, handy for deliveries since architectural fragments have been as large as the ten-foot gateway that came from a Mughal palace. This entrance room can at times become a glorious bazaar, with smaller treasures fitting in as best they can. Next door are Islamic arts—jewelry, pottery, miniatures and manuscripts. There are textiles too, from all cultures and all centuries, an interest that has grown after much study of the trade routes. Clearly Spink, like all the best British institutions, continues to evolve.



PRUDENCE CUMING ASSOCIATES

ABOVE: A sampling of Spink's extensive Chinese collection features a painted silk Ch'ing Dynasty ancestral portrait and embroidered Ming textile panels. The *huang hua li* square table (left) also dates from the Ming Dynasty.

The silver department can claim to be the oldest part of the firm, which was established in 1666 by John Spink, who called himself a goldsmith but was probably a bit of a pawnbroker, too, in those uncertain times after the civil war. Today the department sells fine antique English silver as well as jewelry and paperweights—a recently developed interest that has grown since helping King Farouk build his collection. It has its registered hallmark and occasionally objects are made on commission, such as the recent duplicate of a client's seventeenth-century silver inkstand. The real one now rests safely in the vault, and Spink's copy, an exact replica down to the very last dent, remains in daily use.

Frequent special exhibitions of English pictures have included drawings by Gainsborough and Constable, watercolors by Wright of Derby and oils by Stubbs. Spink has always had a special interest in topographical artists such as William Hodges, who traveled with Captain Cook and returned with images of lands then unknown to Englishmen.

The Oriental department upstairs is affectionately known in their in-house jargon as "C and J" (Chinese and Japanese). Here is a profusion of what the department's director modestly calls "pots, pans and bronzes" from the Neolithic age to the Ch'ing Dynasty, a range of 6,000 years. He refers to the jade, lacquer and porcelain for which they are particularly well known, and also to the fine furniture, paintings and screens.

Herein lie tales of discovery, such as the time a former director had one of those afternoons dealers dream about. He went to tea with a lady known to be interested in Oriental art and noticed a piece of jade in her rock garden. "Something my husband brought back from China at the turn of the century," she said as she went to fetch its original box. Inscribed on that box was the information that this had been the personal Pi disc, or symbol of heaven, of the Emperor Ch'ien Lung.

The present director of Spink,



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LEFT: Numismatic treasures include a gold 1658 Cromwell crown (upper left); a 1799 United States silver dollar with octagonal countermark of George III (upper right); and a circa 1620 gold Indian mohur (center). An 1861 gold Victorian penny (below left) and a 1792 Louis XVI écu (below right) complete the grouping. ABOVE: An English silver monteith, 1684, designed by George Garthorne, royal goldsmith to Charles II.

*continued on page 90*



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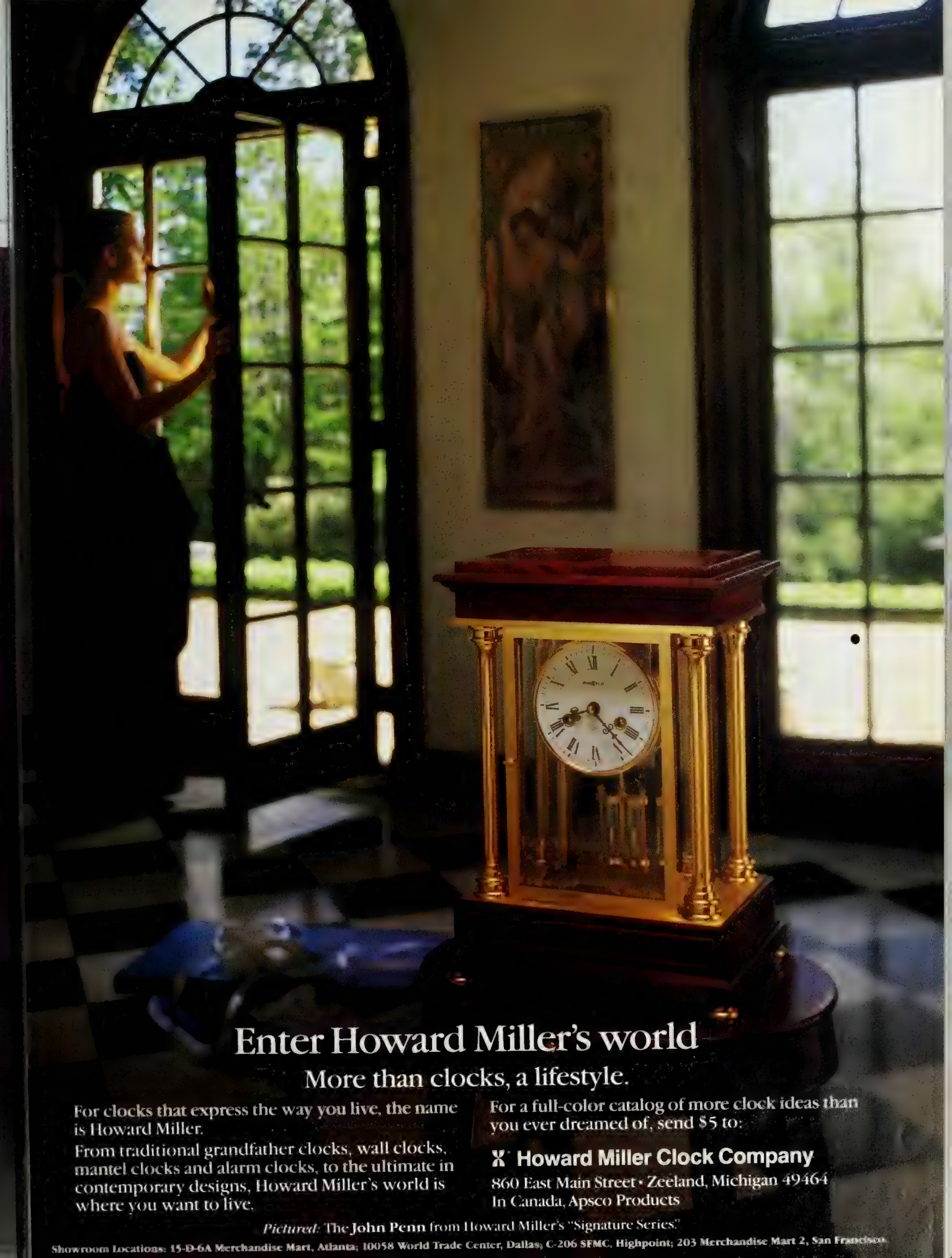


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Of Kings and Schoolboys—Spink & Son
*continued from page 84*

Roger Keverne, spends weeks traveling the world and says, "When I come back to Spink I can walk in and look at things dispassionately. That is the moment of truth, and in that moment it always impresses me that what we have here is better than anything I've seen anywhere else in the world."

From the Oriental department a labyrinth leads upstairs to medals and coins—the two departments that are perhaps most generally associated with the name Spink, which holds the Royal Warrant as medalists to the queen, the duke of Edinburgh and the Prince of Wales. These departments advise the queen on how to wear her medals for state occasions, arrange medals for state funerals of such great men as Sir Winston Churchill and Earl Mountbatten, sell rare old medals and make the discreetly beautiful medals for the British Order of Saint Michael and Saint George, as well as designing and making medals for emerging nations. Countries with armies only three years old order medals for long service and create new orders with ribbons of flaming colors and such exotic names as the Order of the Burning Spear.

When the sultan of Oman wanted to bring Queen Elizabeth a special gift, he asked the director of the medal department to fly out to Oman and advise on a superb design of diamonds and enamel appropriate for the revival of their Order of Al Said. The English medalist flew back to supervise its manufacture in England, then put the finished order on a plane to Oman so that the sultan could personally deliver it to the queen.

The coin department sells and publishes numismatic books and has specialists to cover all aspects of numismatics, from the coins of ancient Greece and Rome to those of the present day, both English and foreign. The coin department has helped build many of the most famous collections in the world, including the remarkable Norweb Collection. When Mrs. Norweb died two years ago in Cleveland, Spink's was appointed numismatic advisers to her estate, catalogued her entire assemblage and sold the English coins.

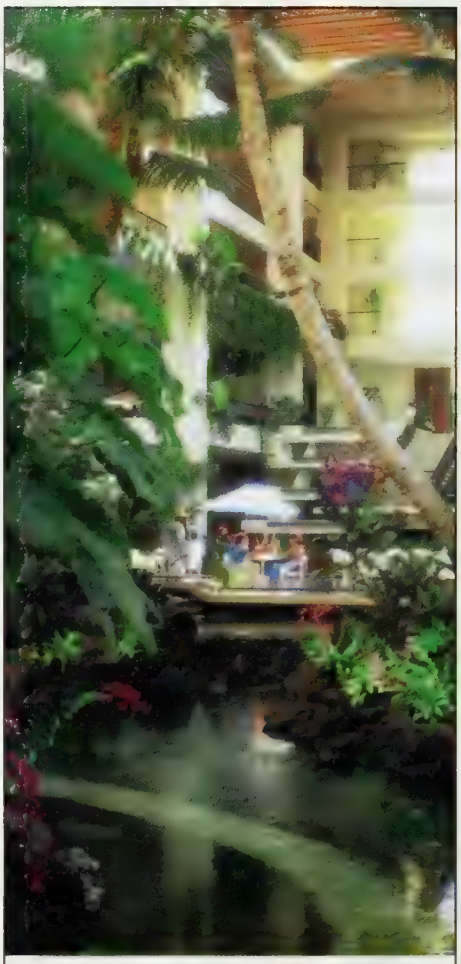
It has been a family firm, passing from father to son until the name became Spink & Son. The family is represented to this day by Anthony Spink, director of the department of English pictures, and his cousin Michael Spink, who oversees the Islamic department.

Spink's managing director, Douglas Liddell, says, "Clients become family friends and we'll do anything to help them—anything legal." Spink did its best to help a gentleman who wanted clothes made for a naked African sculpture, but a recent request from an enthusiastic client who assumed everything was for sale and wanted to buy the staircase did have the directors stumped. With regret they had to disappoint her.

**King Gustaf of Sweden, among others, was seen rummaging in the basement.**

Clients stop in for a chat whenever they're in London, and it has always been so. Some sixty years ago Alfred Clark stopped in on impulse after spotting a plate in the window that he thought was English and would look well with his oak furniture at home. The plate was Ming and thus quite a higher price, but he spent a happy afternoon chatting about Chinese porcelain, bought the plate and spent the rest of his life building up his famous collection. Fifty years later Spink sold that collection of Ming blue-and-white porcelain, including the plate that had started it all.

Collectors still go out of their way to walk down King Street and keep an eye on Spink's windows. The detour can add a few pleasant minutes to the day; on the other hand, it can last a lifetime. □



Mauna Lani Bay

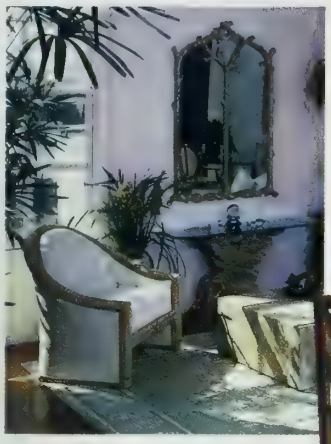
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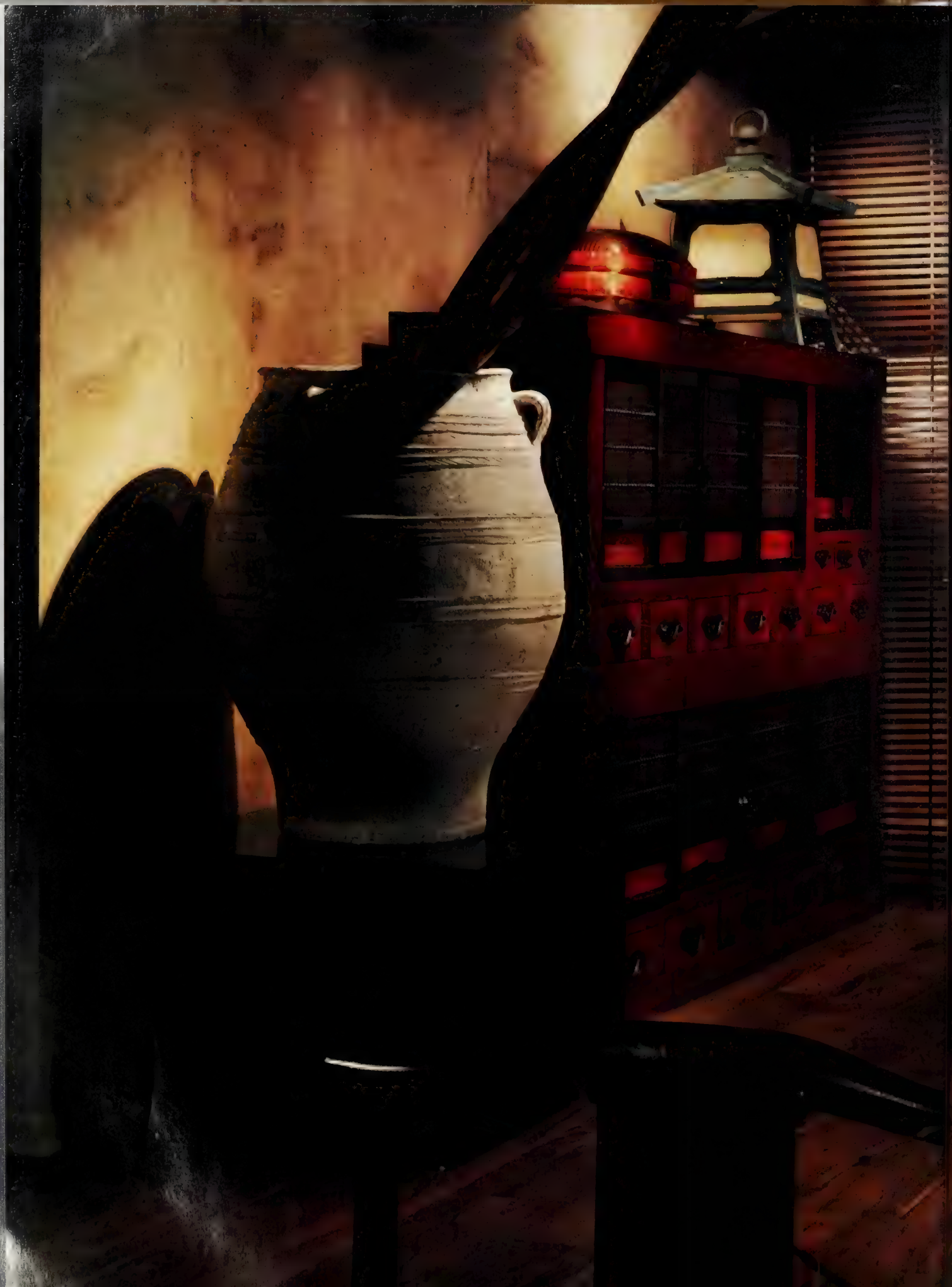
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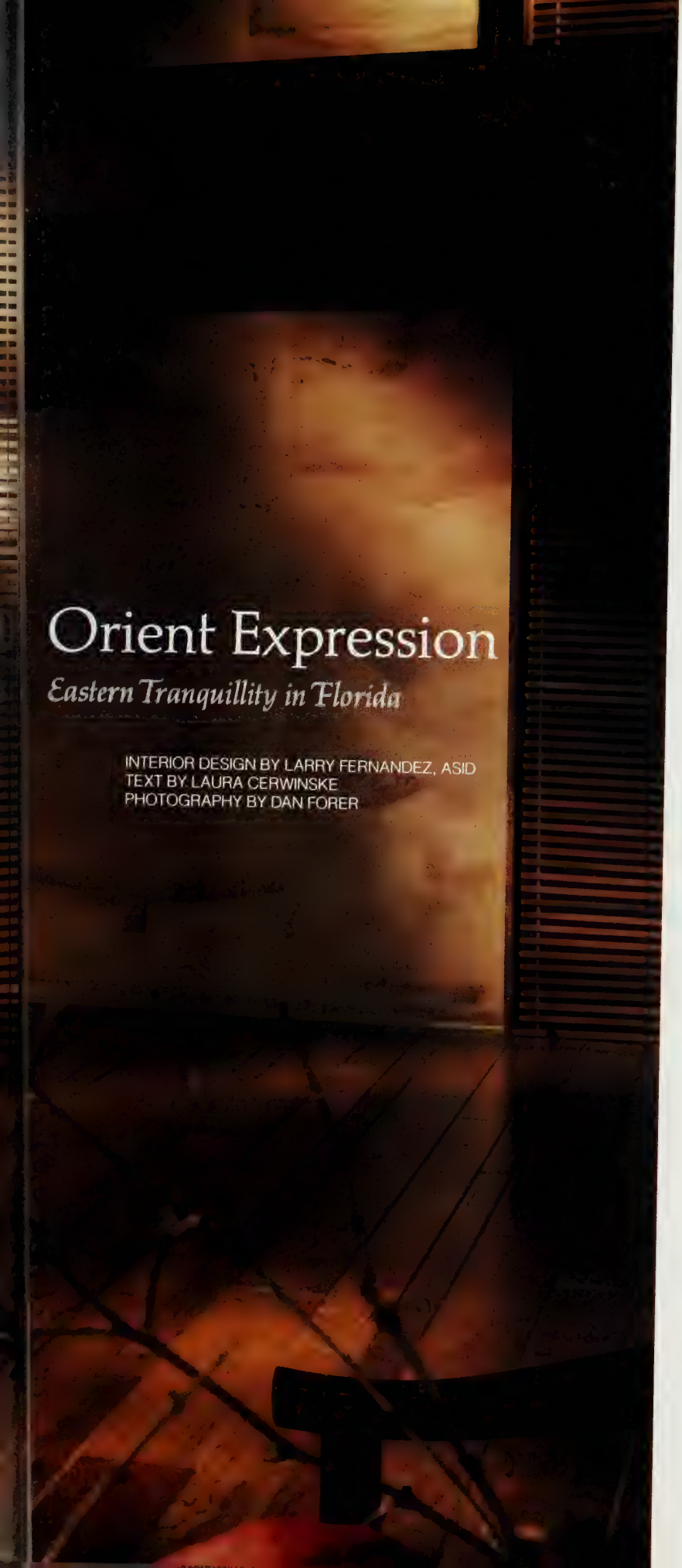



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# Orient Expression

## *Eastern Tranquillity in Florida*

INTERIOR DESIGN BY LARRY FERNANDEZ, ASID
TEXT BY LAURA CERWINSKE
PHOTOGRAPHY BY DAN FORER

A WINTER HOUSE in Florida to transport them from routine cares: That was Victoria and Harry Shaper's wish. They were interested in a mood more elegant than casual, an austerity more dramatic than severe, and an atmosphere that was above all serene.

Victoria Shaper's longtime passion for Japanese design proved the determining factor in what was to become the couple's retreat. "Ever since I took up gardening, I've loved everything Japanese," she explains. About twenty years ago she began learning ikebana, the Japanese art of flower arranging, and then turned to studying the Japanese language. Next she became a frequent traveler to Japan, sometimes accompanied by her husband. "When you're there, you're really under a spell," she says. "You get a special feeling of peace, which was what I wanted for this house."

After three tiring years of working unsuccessfully with other decorators, Mrs. Shaper noticed a feature about San Francisco designer Larry Fernandez's own house (*Architectural Digest*, August 1981). "By that point I realized I needed a professional with a specific knowledge and love of Japan. I immediately flew to the West Coast to talk with Larry, whom I hardly had to tell what I wanted," she recalls. Within six months of their first meeting, all but a fraction of the work was complete.

"The challenge," explains Fernandez, "was to take a very Western house and create a believably Asian atmosphere. It required not just an interior design solution but an architectural one, largely making use of elements that were already there." He capitalized on the rustic beamed ceiling in the living room, for example, by giving it the look of an old Japanese temple. And he built

"In this house I feel as though I'm in Japan," says Victoria Shaper of the Oriental themes in her Florida home. To create a spare, tranquil atmosphere, designer Larry Fernandez covered the living room walls with a parchmentlike paper. A 19th-century *mizuya-dansu*, or storage chest, and 18th-century bronze lantern add authenticity.

ceiling-high louvered panels to replace an ill-scaled door that "had no identity with the room."

"I appreciate the restraint of playing one texture against another, as well as the subtle complications that exist in good Japanese design," comments Fernandez. He points out the tall entwined "wedding bamboo" poles in the living room, cultivated in Japan for that artistic purpose. They rise twenty feet to the ceiling and stand out dramatically against the pristine white shoji panels that enlarge the room visually. "I like playing up contradictions between the furniture and natural things," he adds.

On numerous buying trips to the East, Fernandez found Oriental furniture and accessories that harmonized with the Shapers' own furnishings. In the living room he installed an impressive nineteenth-century *mizuya-dansu*, a Japanese chest built for kitchen storage, and in a tokonoma, a display niche, he added an intricate six-panel screen for pictorial focus. After incorporating Chinese oxbow chairs and a black lacquered table from the Shapers' own collection, he completed the seating area with a group of boldly scaled lacquer boxes and candlesticks. Finally, he tied everything together by covering the

They wanted a mood more elegant than casual, an austerity more dramatic than severe, an atmosphere that was above all serene.

BELOW: Translucent shoji screens in the living room contrast with oak floors and beams. Floor-to-ceiling "wedding bamboo" poles are specially cultivated in Japan to intertwine. The slatted wooden room divider echoes the lines of the panels. OPPOSITE: A tokonoma, or display niche, features a 19th-century Rimpa School Japanese screen of willows, stream, water wheel and fans. A small 19th-century carving, set into the ceiling beams, depicts dragons and clouds. Chinese oxbow armchairs are from the owners' collection.





walls in a silk gauze paper, hand-painted to resemble parchment.

To achieve the serene atmosphere Mrs. Shaper sought, Fernandez used several different lighting approaches. He applied intense, direct highlighting on the textured areas and then washed the wall surfaces with a soft overall light. For the dining area he designed an oversize rice-paper lantern that serves as a focal point and a further means of adapting Asian culture to Western needs.

In the master bedroom, as in the rest of the house, Fernandez emphasized spatial organization, color and lighting. "They were the essential elements," he explains, "but their dramatic impact was not intended to override the aura of elegant tranquillity." Over the bed he placed an Edo screen flanked by under-lit pedestals. The bedroom opens onto a garden with an evening view that is one of the Shapers' special pleasures.

Once the house was complete, the Shapers settled into its mood quickly. "In Japan you get a feeling of restfulness, of absolute serenity—it's in their art, design, even the way they wrap gifts. There's something of that here," Victoria Shaper explains, adding, "It was Larry's skill at integrating the modern conveniences with Japanese simplicity that carried the whole thing off." Harry Shaper, who has been gradually influenced by his wife's serious and steadily growing appreciation for Japanese understatement, concurs: "The design is almost like music—something soothing, something that never interferes." □



RIGHT: Fernandez extended the use of natural colors and textures to the dining room, where the Oriental motif is apparent in an oversize rice-paper lantern he designed. Vases, including a pair of 18th-century Chinese urns, hold heliconia, dracaena and fan palm leaves.

FOLLOWING PAGES: An Edo-period screen, flanked by a pair of Thai ceramic urns, dominates the master bedroom. As elsewhere in the house, bamboo has been used for detailing, while architectural forms covered with textured fabric provide storage and conceal lighting. On the table, a Japanese ikebana basket.







# Convivial Elegance in California

## *Wallis Annenberg's Beverly Hills Residence*

INTERIOR DESIGN BY TED GRABER
TEXT BY JOHN GRUEN
PHOTOGRAPHY BY RUSSELL MACMASTERS

TO MOVE THROUGH the rooms and gardens of Wallis Annenberg's residence is to be in touch with a sensibility characterized by clarity of thought and generosity of spirit. Volatile, energetic, practical and worldly, Wallis Annenberg does not believe in luxury for its own sake but feels that the traditions of comfort, friendship, service to others and daily hard work are the salient ingredients of life. As she once put it, "The therapy of action—that's what life is all about. I'm happiest when I'm being of service."

The only daughter of former Ambassador Walter H. Annenberg and his first wife, Washington socialite Veronica Gladstone, Wallis Annenberg has clearly inherited her father's philanthropic bent. Deeply committed to many charities and causes, including scholarships she has established for the University of Southern California's School of Social Work and the Women in Film Foundation, Wallis Annenberg leads a disciplined existence. Quite apart from her philanthropic concerns, she is a member of the Los Angeles editorial staff of *TV Guide*, a magazine founded by her father. It is a job she has proved is not just a sinecure.

If her days are filled with an ongoing sequence of meetings, luncheons and editorial conferences, her evenings are no less active. In fact, Wallis Annenberg has emerged as one of southern California's most celebrated hostesses, and her sometimes large, always lively parties are known for their brilliant mix of people—names from the political, literary, academic and entertainment worlds.

"The most important thing is the people," Miss Annenberg has said.





ABOVE LEFT AND RIGHT: On the ter... overlooking the pool area of her Beverly Hills home, Wallis Annenberg pauses with designer Ted Graber. Shaded by a Brazilian pepper tre... terrace is the setting for many parties. OPPOSITE: In the entrance hall is a Regency table with a gilt-wood base of entwined dolphins and a sp...n-marble top. Candelabra are late 18th century. Sculpture by Agam. Hanging lantern from Nesle...





"Some hostesses feel that furniture and food and houses entertain people, but I've never yet been entertained by a piece of furniture. No, people entertain people."

Her residence, in the style of a French country farmhouse, was built in the late 1930s by the preeminent southern California architect Wallace Neff. Its first owners were film star Fredric March and his actress-wife, Florence Eldridge. "It's a proper

LEFT: The traditional living room features an elaborate gilt console table and mirror, displayed against hand-painted Chinese wallpaper, all 18th century style. Glass doors open to the terrace. BELOW: Flanking the Adamesque fireplace are 18th-century wall lights. Fabric from Stroheim and Romann. OPPOSITE: An oversize japanned English cabinet has an unusual upper section with a series of "collectors' " drawers. Adam-style chairs from Wood and Hogan.







OPPOSITE: A lustrous English chandelier adds to the warm tones of the dining room and highlights the framed 19th-century Chinese paper panels. Mahogany double-pedestal table and Chippendale-style chairs lend elegance to the room, but "there is a casualness about the formality," says designer Ted Graber. Drapery fabric by Lee Jofa.

RIGHT: Dark beams, painted brick walls and an art-filled inglenook create a relaxed atmosphere in the Tap Room. Chinese blue-and-white vases serve as lamps. Printed linen on sofas from David and Dash.

house," says designer Ted Graber, who helped Wallis Annenberg decorate the home when she acquired it several years ago. "Neff was one of the finest architects of his time, and he delivered a great set of bones to dress. Everything is in its proper place; the rooms are wonderfully proportioned. So in designing I listened to the structure of the house."

Ted Graber, by now an old friend of the family, had been responsible for redecorating London's Winfield House in 1969 when Walter Annenberg was the American ambassador to Great Britain. He also decorated the Annenberg residence in Palm Springs, in addition to Wallis Annenberg's previous Los Angeles home.

"She's always lived in period houses with eighteenth-century furnishings, like the milieu of her father's house in Philadelphia," says the designer. "Wallis and I have known each other for years, so we're able to speak freely. She was shown every fabric and every object along the way. She made the major selections and set the style of it all. I've learned that you don't drag people—you lead them. And you listen, really listen. You're a better designer when you answer someone's needs rather than doing what you want to do."

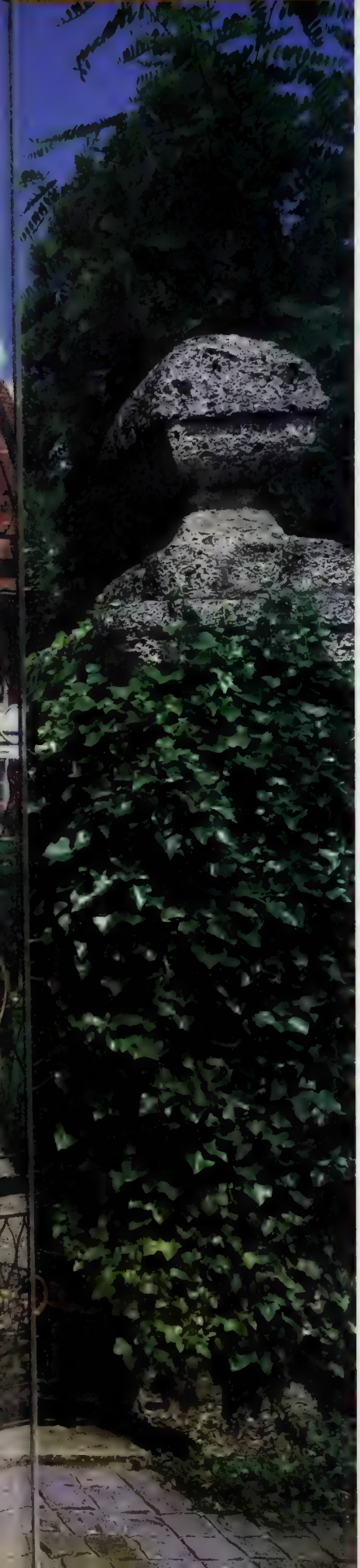
Inside, the configuration of the entrance hall is curvilinear. With its elaborate dolphin-base Regency table

*continued on page 195*



RIGHT: Chintz bedcovering and hand-colored botanical prints lend a floral note to a guest room. The 18th-century references in *faux-bois* paneling are echoed in the painted furniture. The long terrace is beyond.





# The Collectors: At Gerzensee Castle

*Baron Jürg Stuker's Treasures in Switzerland*



TEXT BY PRINCE MICHAEL OF GREECE
PHOTOGRAPHY BY MARIANNE HAAS

"IT BEGAN AS a marriage of practicality and ended as a marriage of love," declares Baron Jürg Stuker of his long devotion to the Old Castle of Gerzensee near Bern. Medieval fortress turned Renaissance manor, the actual abode dates from 1519 but was enriched with numerous extensions during the seventeenth and eighteenth centuries. In 1947, when the baron inherited it, the neglected house threatened collapse. "It was not love at first sight," he says, "so much as a desire to salvage an ancient seignorial home in a region to which my family was linked."

He began by stabilizing the structural foundations of the castle and by "purifying it of discordant additions made during the past century." The

The Old Castle of Gerzensee, Switzerland, was inherited in 1947 by Baron Jürg Stuker, who has restored it to its original splendor. The castle now houses his extensive art collection, which ranges from French furniture to Swiss paintings. LEFT: A 1793 gate marks the main entrance. ABOVE: The medieval *pallas*, right, was rebuilt after a fire in 1518.





OPPOSITE: The Yellow Salon dates from 1772, and is filled with Bernese furniture interspersed with Louis XV and XVI pieces. Baron Stuker had the bright silk upholstery created especially for the room in Lyon, according to an 18th-century pattern once ordered by Madame de Pompadour. The circa 1840 Tabriz rug was made for the Portuguese market in Goa. ABOVE: An array of German and Swiss silver-gilt pieces from the 16th to 18th centuries rests in the Renaissance dining room before a painting by the Neapolitan artist Ruopolo. The intricately decorated repoussé goblets, plates and drinking vessels in the shape of animals are arranged in the Renaissance *buffet de parade* style. The two large covered mugs have silver coins incorporated into their gilding.

process of restoration led from one surprise to another. Renaissance ceilings were gradually revealed, as were floors of medieval tiles previously concealed under several layers of asphalt. Under a roughcast plaster façade there appeared murals painted by Niklaus Manuel, a celebrated sixteenth-century Swiss artist.

The past, however, was not to be disturbed without incident. Despite prayers said for the repose of his soul, a ghost insisted on appearing before visitors. It also seemed to be impossible to hang paintings on a certain wall of a stair landing; each morning the paintings would be found strewn about the room as if thrown there. Baron Stuker explains: "I found proof, from a hundred years ago, of this phenomenon—a document that laconically reads: 'A wall on the first floor does not want paintings.'" Another wall "spat" gold—from time to time a golden ecu from the seventeenth century, bearing the arms of the duke of Savoy, would mysteriously be found on the floor nearby. The wall has thus far refused to reveal its secret.

When the thirty rooms of his castle were finally ready, Jürg Stuker was at last able to abandon himself without restraint to his true passion: collecting. Descended through his mother from the illustrious family of Neuchâtel, and through his father from an ancient and distinguished Bern family, he was heir to a superb collection of decorative objects and Swiss paintings. Moreover his father, the family tutor of several sons of the king of Greece—among them the father of the current duke of Edinburgh—had bequeathed Stuker a fascinating assemblage of autographs and other personal souvenirs from nearly all the royal families of Europe. Finally, Stuker himself has acquired a wide variety of things that have pleased his eye, often from the auction house that bears his name.

He has distributed throughout his castle the eighteen thousand pieces of his collection, duly catalogued, with the idea of faithfully reconstituting in each room the décor of its



original period, down to the fashionable colors of the day. A friend of the baron, Prince Philip of Hesse, once commented: "Walking through a door at Gerzensee Castle means instantly entering another century."

Soon, however, the house was full, and Baron Stuker spread part of his collection, an array of urns and statues, into the garden. There, at the beginning, he had found only "a piece of land devastated and abandoned." He explains the rebirth of the garden, which had been replaced by an orchard in the last century: "One day, while inspecting the house during its restoration, I discovered two large cases in a corner of the attic. One contained the plans of the garden in 1650, and the other plans of the same garden in 1760, redesigned according to the taste of the eighteenth century. It was my good fortune and my downfall. I set about to recreate it all." The predominant influence is Italian, due to the rare botanical souvenirs brought back by the noble Bernese families who traditionally served the king of Naples.

"Being as much cook as gardener, I also replanted the old herb garden," says Baron Stuker. Each spring over a thousand flower-filled china pots and faïence planters are brought out of the greenhouse to brighten the assemblage of statues outdoors. At the back of the garden, a myriad of colorful patches overflow with other flowers waiting to be picked and arranged to brighten the house. Stuker has followed the advice of his grandmother, "who used to say that proper families had two gardens—one to be seen, the other to be picked."

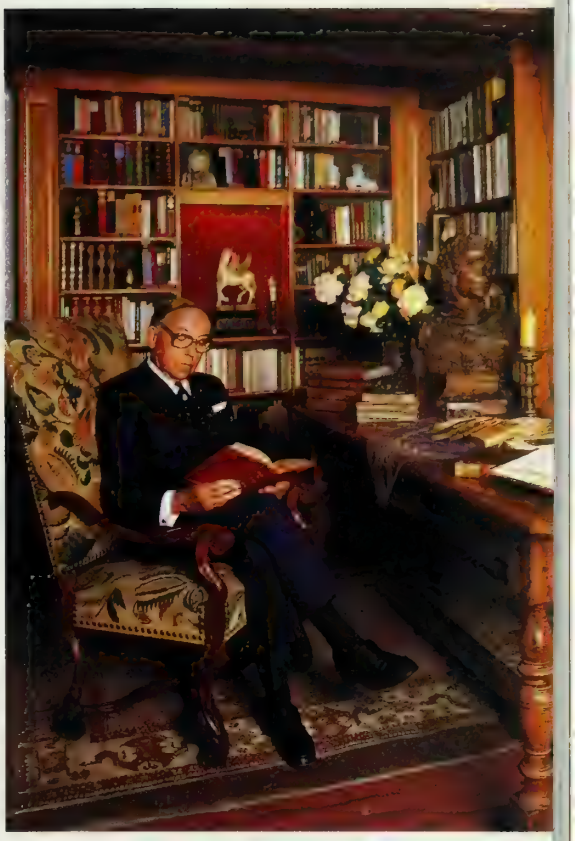


OPPOSITE: A collection of precious objects and jewelry from the Fabergé workshop was begun by the owner's father, Baron Robert Stuker, who was in the service of the Greek royal family for fifty years. He made yearly trips to Russia with Queen Olga, a member of the Romanov family. The objects include medals, a cigarette case bearing the double-headed imperial eagle, and a necklace with miniature eggs. The bell-shaped gold-and-lapis-lazuli clock, center, was a private piece from the desk of Czar Alexander II. In the foreground is a large amethyst "pine cone" egg studded with over two thousand diamonds. ABOVE: A special ceramics cabinet displays an exceptionally complete set of early Strasbourg pottery, manufactured during the years 1745-55. The tin-glazed pottery with intricate floral designs was made to imitate Meissen porcelain. The majority of the pieces are signed by master painter Christian Wilhelm von Löwenfinck.



Finally, Jürg Stuker collects royalty. He knows most of the members of the European dynasties and maintains close ties with many of them. One can almost always find a choice selection of royals at his dining table, and they often give him the perfect pretext for an elaborate and meticulously organized festive affair lasting for days. "My house is one that demands feasts, but to my terrible misfortune I am a perfectionist," he says. "Each one of these feasts requires days and nights of planning. But I love that. I make a mix of princes, commoners and farmers, and it all works wonderfully well."

In fact, Gerzensee is always a feast, an anti-museum overflowing with museum pieces. Jürg Stuker confesses, "I use everything," even the finest and most beautiful pieces in his collection. Each evening, the windows of the castle glitter in the dark as the candles are lighted in the crystal chandeliers and the gilded consoles are set with enormous bouquets. The dining table is spread with a silver-gilt service, surrounded by silver animals from the Renaissance guarding an amethyst Fabergé egg encrusted with diamonds. The coffee is poured from a two-hundred-year-old Meissen set. This daily refinement, this rich visual feast, may be awaiting a hundred invited guests or the sole master of these enchanted premises, ever eager to enjoy it all.□



OPPOSITE: A bedroom in the castle's oldest wing is furnished with a Gothic-style Burgundian bed covered with early Renaissance tapestry. A naval scene by Paulus Potter hangs next to a Dutch folding screen painted in the style of 1680. RIGHT: Baron Jürg Stuker amid his rare books in the library he converted from a 16th-century granary. On the table is a Medici portrait bust in terra-cotta. BELOW: The garden's 18th-century-style Apollo Terrace features a statue of the god.



ARCHITECTURAL DIGEST VISITS:

# Martina Navratilova

INTERIOR DESIGN BY JAYE SKAGGS, ASID
TEXT BY C. D. B. BRYAN
PHOTOGRAPHY BY MARY E. NICHOLS



THE SURPRISING ASPECTS of Martina Navratilova's Texas house are twofold. First, she doesn't have a tennis court. Second, the interiors reflect a romantic, even nostalgic facet of her character of which the millions of us who watch her aggressive serve-and-volley style on the courts are totally unaware.

In *Martina*, her 1985 autobiography, Navratilova tells how, as a student in Czechoslovakia, she would go to the movies in her hometown of Revnice or to the cinemas off Wenceslas Square in Prague.

"I'd sit in the dark and gape at Fred Astaire and Ginger Rogers, Katharine Hepburn and Spencer Tracy," she recalled. "They were so cool, so well-dressed, so elegant, and most of them were so *decent*. They formed my impression of America."

Just how strong an impression those movies and their stars made on the young Martina Navratilova is evident inside her Fort Worth house. It too is cool, well-dressed, elegant and filled with affectionate allusions to the stars of the past. In fact, were it not for the dates engraved on the silver and crystal cups, bowls, trays, plates and vases Navratilova has won, a visitor might be excused for feeling that he is on the set of a sophisticated 1930s light comedy—one

Martina Navratilova, the world's top-seeded women's tennis player, bought her first house in Dallas before settling in Fort Worth two years ago. "Texas felt like home to me right away," she says. "I love the excitement of the East Coast, but here I have a sense of security, a feeling of home. I like the way people are so open and friendly." ABOVE AND OPPOSITE: In her living room Navratilova relaxes with three of her five dogs. "I wanted to make the house warm," she says. "You feel comfortable here but at the same time you know it's special." With designer Jaye Skaggs, Navratilova created a contemporary black-and-white environment that complements her Art Déco collection. The bronze figurine on the mantel and the lithographs are by Erté. Sofa fabric by Manuel Canovas; Stark carpeting.







filmed, of course, in black and white.

"I had told my interior designer, Jaye Skaggs, that I wanted black and white, a very Art Déco feeling," says Navratilova. "I love Art Déco. I'm a very visual person and I've always been interested in architecture. I love to walk around cities and just look. Growing up in Europe, of course, there were great opportunities for sightseeing. And in this country you see some Déco buildings that take your breath away. I can go to the Chrysler Building in New York and just look at the elevator doors and the moldings for half an hour. You see character in those buildings, something not many new ones have."

When she bought her Texas house two years ago, it had just been finished. She added a porte cochere and an extra guest room over the garage, both of which blend in well and, as she says, "make the house look bigger without looking like additions." Inside, she says, "we had half a wall knocked out of the living room and had glass bricks installed—it was just a plain wall and I wanted to open it up to bring in more light. We also knocked out a closet upstairs to make a weight room out of another bedroom. Other than that, everything about the architecture was left as is."

The entrance hall of the house has white marble squares intersected by black triangles, arcs and circles. A coolly graceful white lacquer dining table on one side is balanced by a black Charles Rennie Mackintosh willow chair on the other. The companion to a mirrored cabinet set against a white wall is a whimsical salute to Fred Astaire: a wine cooler

"I had marble floors put in one corner of the living room and was supposed to put a piano there," says Navratilova. "But later I decided I needed a dining room, so Jaye Skaggs designed a three-cornered dining table." Her Persian cat, Lancelot, rests in a crystal bowl that was Navratilova's trophy from the 1985 Australian Open. On the mirrored cabinet from France is an Art Déco tea set of stainless steel she found in Italy. Lithograph by Erté.



formed by a silver top hat supported by three silver canes. In the living room, comfortable furnishings are reflected in a steel Déco-style mantel.

The breakfast room doubles as Navratilova's office. "I spend a lot of time at the kitchen table," she says. "I do my business there, and while I'm on the phone I can watch television and cook all at once." On the white walls are classic 1920s and 1930s George Hurrell photographs of stars from Hollywood's golden age, including Katharine Hepburn, Bette Davis, Joan Crawford, Jean Harlow, Marlene Dietrich, Gary Cooper and Clark Gable.

"I try to be private, but I'm not a recluse by any means," Navratilova explains. "I like people to give me some space because I certainly don't get it outside of the house. I've put a lot of work into designing every room, really waiting until I found the right piece to put into a corner or on a wall. For half a year I didn't have any furniture because it took that long for it to arrive. But I'd rather do one room at a time, or one little thing at a time, rather than filling the place up just so that it looks lived in."

The care shows in her attention to detail: the Memphis table, the Baccarat crystal, the collection of Erté prints and the dozen bibelots she discovered in Paris and New York Art Déco shops. "The house *feels* like home," she says. "It's a shelter I know I can depend on. I know I can always come here to recharge my batteries."

Martina Navratilova has lived in this country for eleven years, since she was eighteen, and feeling at home is important for her. But because of her hectic tournament schedule and other commitments, she spends less than four months of the year in Fort Worth and rarely more than one or two weeks at a time. Recently she was just finishing her third week there—the first time since she moved in that she had been able to stay that long. She was upset that in a few days she would be leaving again, this time on a tennis tour that would take her away for nearly three months.

Navratilova was preparing for the tour by playing tennis from 10 A.M until 2 P.M., running track from 2:30 to 3:30, coming home for an hour and a half, and then going back out to play basketball from 5:30 to 7. "I do my weights every other day," she adds. "I do them in the evening, sometimes before dinner, sometimes

*continued on page 197*



"It's my favorite spot in the house, a safety zone," says Navratilova of her bedroom. OPPOSITE: Napping on the lacquered Saporiti Italia bed are two of her Japanese Shiba Inu dogs. Above the bed are framed portions of Chinese embroidered robes that she bought in Hong Kong, her favorite city. In the foreground is an Erté sculpture. ABOVE: "Martina never used to display her trophies," says Jaye Skaggs, "but now she does." Arranged on glass shelves are some of the many silver and crystal awards Navratilova has won over the years, including ones from Wimbledon; the French, United States and Australian opens; and the Virginia Slims tournament.



# An Effortless Civility

## *Georgian Grace in a Toronto Farmhouse*

INTERIOR DESIGN BY JAMES ROBERTSON
TEXT BY DAVID LASKER
PHOTOGRAPHY BY PETER VITALE

MOVIEGOERS WERE perplexed, in 1968, by the enigmatic ending of Stanley Kubrick's *2001*. After a grueling journey through outer space, the film's lone survivor finds himself in a room decorated with Louis XVI furniture. The same pieces look less incongruous in banks and law offices and such, but they are there for the same reason. Says James Robertson, a partner in the Toronto-based firm of Dirstein Robertson Limited, traditional European décor "instantly conveys integrity and background, a feeling of roots." Robertson is especially fond of the English country look, which in his hands offers a soothing and welcome respite from the peripatetic lifestyle, be it intergalactic or earthbound.

So when a young single woman from an established Montreal family recently moved to Toronto—while continuing to travel frequently to her Quebec residence and her family's ski chalet in the Laurentian Mountains—the reassuring psychological cues



The comforts of English living enliven a circa 1870 Toronto farmhouse transformed into a Georgian retreat by interior designer James Robertson. Sunlight streams into the living room he filled with the owner's English, Canadian and French antiques. OPPOSITE: An antique Samarkand rug complements the setting. Sheraton open armchair from Sotheby's. Curtain and pillow fabric from Brunschwig and Fils. ABOVE: Antiques include a circa 1760 gilded French barometer.

emanating from Robertson's English-style interiors helped ease her transition to the unfamiliar city. She had complete trust in Robertson, having retained his services for the past ten years. Indeed, as longstanding interior designer for her mother, brother, sisters and cousins, he has become a veritable family institution.

Robertson was captivated by the compact, jewellike proportions of the century-old Georgian-style farmhouse that he found for his client. Its period details include a paneled door flanked by pilasters, scallop molding under the cornice, and a carved garland midway up the façade. Reinforcing the British theme are the front lawn's serpentine walkway and lush perennial bed. Light floods the interior through the tall windows, "a luxury," says Robertson, "in a country that's gray for roughly six months out of the year."

Robertson sought to create interiors that were fresh, young and feminine, formal but not grandiose. "A



OPPOSITE: The dining room is accented with Neoclassical architectural details and painted walls reflecting the garden and adjacent greenhouse. Nineteenth-century Chinese ancestor portraits and a French chandelier overlook the Sheraton pedestal breakfast table, Regency chairs and Aubusson rug.

house should reflect its owner's age," he says. "In fifteen years a setting of silk and damask will likely be more in keeping with my client's lifestyle, but for now, English chintzes are much more appropriate."

It took Robertson approximately eight months to put the basics of his scheme in place, but almost three years to amass the superb collection of museum-quality Quebec and European period furnishings. "My client was patient and willing to wait for exactly the right piece," he recalls. Predominantly eighteenth century in style, the furniture is lighter and finer in scale than that made today, and through its judicious deployment Robertson has achieved a characteristically English ensemble of rich objects without clutter or crowding.

There was no need to make structural changes on the house's first floor—remodeled for the previous owner by Canadian restoration architect Napier Simpson—or on the third, which contains staff quarters. The second floor, however, was another matter. In place of the existing warren of disorganized spaces, Robertson knocked down walls to create a charming but functional master suite endowed with all the modern creature comforts. Modern too is the space planning; each room flows into the other in an interrelated series of delightfully aligned tableaux.

The dining room, on the ground floor, is no less striking. Its paneled walls and arched window and doors loom deceptively imposing and monumental, resembling the elevation of a Baroque orangery. Robertson's simple treatment furthers the illusion of size. Nothing is allowed to compromise the room's architectural purity; a nineteenth-century French chandelier of rock crystal, amethyst and pink quartz and a symmetrical pair of serene Chinese ancestor portraits strengthen the feeling of balance. Light streams through the uncurtained windows and is reflected by the gleaming lacquer finish applied uniformly to walls and ceiling.

One door of the dining room leads to the greenhouse, the other to the terrace. The focal point of the central window is the Robertson-designed back gate, with a trelliswork arch echoing the window's profile. Beyond lies a picturesque glimpse of the property's brick coach house, as yet unrestored. The vista is a self-contained composition, a warm and private world ready to welcome the owner back each time she returns from her travels. □



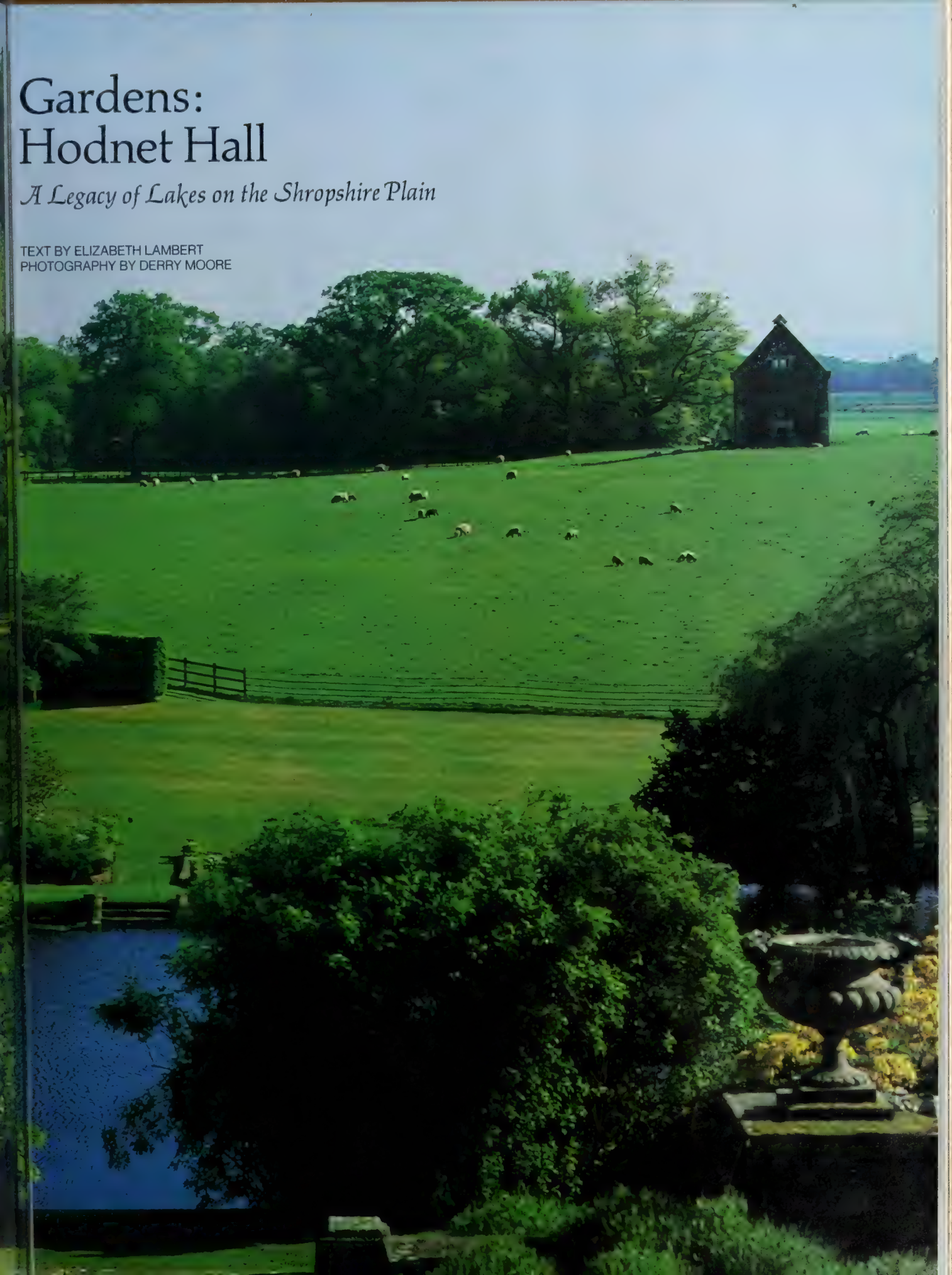
ABOVE: A Georgian mahogany canopy bed covered in Lee Jofa chintz occupies the master bedroom. At its foot is a 19th-century English window bench. Stroheim and Romann fabric on chair, left. Wallcovering from Cowtan and Tout.



# Gardens: Hodnet Hall

*A Legacy of Lakes on the Shropshire Plain*

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE





PRECEDING PAGES: The pool below the main terrace of Hodnet Hall is the largest in a chain of waterways that links a varied terrain of hollows, plains and hills. The dovecote in the field was built in 1656, centuries before the father of A. E. H. Heber-Percy, Hodnet's present owner, began converting marshes and tangled woodlands into water gardens. ABOVE: Massed azaleas rim the pool. At left is a corkscrew willow, *Salix Matsudana 'tortuosa,'* named for its contorted branches. OPPOSITE: A slope tapestried with bluebells and beech trees celebrates springtime abundance.

THE SHROPSHIRE PLAIN stretches far, to the Caradoc Hills and the sky, gathering all the greens of England on its way. The view from Hodnet Hall is broad and fine, but in 1922 the young man who stood on the terrace behind this family house turned his gaze closer to home. He looked down at the small stream that cut through the marshy hollow below and saw the beginning of a water garden. A dam here, a pool there—in his mind's



eye the garden began to take shape.

A. G. W. Heber-Percy received little encouragement for his plans from a family with sporting interests at heart. His three younger brothers complained that he would ruin the best rabbit cover. His father grumbled but gave grudging permission.

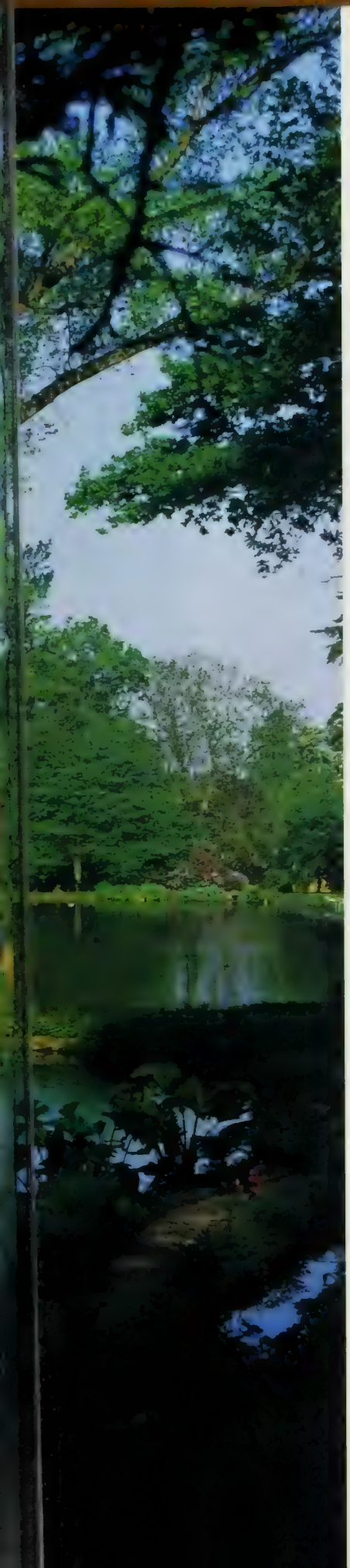
Finding a work force was no problem. This determined gardener was then a brigadier in the Grenadier Guards and could bring his entire company out for long weekends of what they called "Lessons in Engineering" and "Outdoor Exercise." The "engineering" consisted of building dams, and the "exercise" was digging out pools and heaving the mud into horse-drawn carts.

In a house with seventy bedrooms there was plenty of room for the men to put down their sleeping bags. And there were good times too—dances on Saturday night at the village hall and cricket matches on Sunday.

One weekend an Italian officer and engineer was a guest at the house. He was quite grand, but before they knew it, he too was up to his knees in mud, telling them they were doing it all wrong and proving it with good advice about how to slope the walls of the dam and line it with clay. The dam he built is the only one that has never given any trouble.

In thirty years A. G. W. Heber-





Percy created a chain of seven lakes and pools, and woodland walks planted with rare trees and shrubs across sixty acres. At Hodnet his talent was to combine knowledge as a plantsman with a bold but clear design for the garden as a whole. Indoors his military nature got the better of him, and he arranged magazines, newspapers and chairs in tidy rows, but in the garden his eye was more subtle. Inspired by Bodnant and Windsor Great Park, he knew how to round a curve and reveal a vista, or plant a tree to best advantage.

The Heber-Percy family has lived at Hodnet for centuries; the outlines of the medieval Heber Castle can still be seen in a grassy meadow. Those ancestors had also thought to dam the stream, but their purpose was to make a defensive moat rather than an ornamental garden. One night besiegers broke that dam, drained the moat and set fire to the castle.

In the sixteenth century an Elizabethan house was built in the valley, but the children who lived there three hundred years later seemed not to thrive. Their ill health was blamed on the mists and vapors of the low site, so their parents determined to build a house on higher ground. The architectural requirements seem charmingly calculated: They wanted their new house to be like the home of some cousins nearby in Shrewsbury—but twice as big.

That was the house, a Victorian idea of a grand country residence, that A. G. W. Heber-Percy lived in when he made these gardens. After he died, in 1961, his son very sensibly took off the top third of the building, removed a wing, and turned an echoing mansion into a comfortable home.

The garden also continues to be in good hands, for the son inherited his father's love of plants. His father's planting had been for autumn foliage and berries, for the subtle winter-flowering plants that survive here where the warm mists from the pools protect them from hard frost, and for the rhododendrons and azaleas of spring, shrubs that thrive in this lime-free soil. A. E. H. Heber-Percy is planting to extend the seasons to include high summer—borders of roses and peonies, a water garden planned particularly to highlight July and August blooms.

He gives his car a rough ride overland to keep an eye on the farthest pools and over to the walled vegetable garden, which is, he says "no economy. Every pea costs about sixpence, but it's worth it for the timeless order and serenity of a well-kept kitchen garden."

Hodnet is a garden that knows silence. In the dark glades there is only the occasional muted sound of a fish at the surface of the water or a twig snapping underfoot. Each pool is an enclosed world of deep reflections, as bright or dark as the sky above, with occasional glimpses through the trees to the meadows beyond. There are seasons of mists, autumn golds, wild orchids on the banks in spring. The pools catch them all.

A. E. H. Heber-Percy likes to remember his own childhood in the garden, swimming in pools on hot summer days, through the trailing branches of the willows and across to an island of Scots pines. His own three young children love the garden, too. They gather bluebells in the beech woods and have a favorite hiding place in a thick grove of bamboo. They fish the ponds, and if they don't catch something in ten minutes their father knows it's time to restock. They too will grow up with memories of dark pools on hot days and an abiding love for the water gardens and woodlands that surround their family home.□

A series of small pools fed by underground springs empties into the main pool beyond a black poplar, center. Translucent in the sunlight, the fanlike foliage of *Gunnera manicata* rises beside a narrow path at right. Astilbes, azaleas, ferns and primulas color the banks, and in the distance a dark red Japanese maple breaks the green expanse.

# Bold Strokes on Fifth Avenue

*A Manhattan Apartment's Colorful Revival*



INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY JAIME ARDILES-ARCE

For his redesign of an apartment high above New York, Thomas Britt used deep reds and neutral tones to offset French and English antiques and pieces from the Orient. BELOW: In the living room, vibrant Thai silk covers a set of Charles X chairs and a *lit de repos*. A William Kent-style table stands between 19th-century paintings of Chinese immortals. Swing-arm lamps from Hansen; carpet from Stark



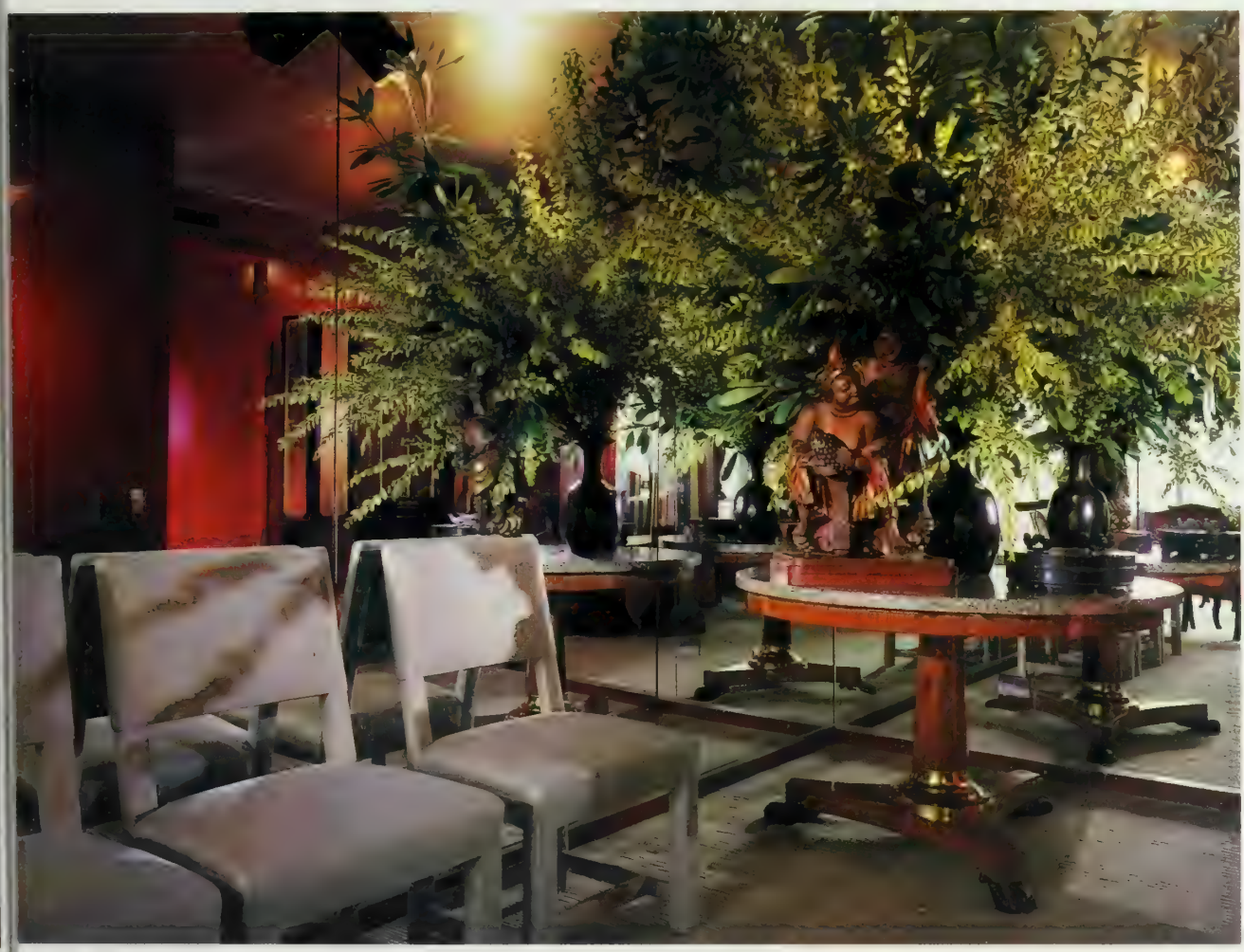


Mirrored walls in the dining room visually expand the space and heighten its sense of illusion. On the marble-topped Regency table are a pair of Russian crystal lustres.

NEW YORK DESIGNER Thomas Britt is a man of elegance, wit and flair as well as a certain restless energy. Things seem perfect to him, and then they don't. Therein lies the motivation for his redesign of an apartment high above Manhattan's Fifth Avenue. Eight years ago a tobacco-brown and ivory color scheme, an abundance of black lacquer and assorted Japanese objects seemed right for a pied-à-terre used by three Mexican businessmen and their families. Then it didn't. The owners had intended the apartment for occasional use but found themselves coming more and more often to New York. They wanted a change, a bit of sprucing up.

"I originally wanted just to recover things and give the apartment a fresh look," Britt says. "And then I thought, 'Why don't we change the palette and introduce some European antiques?' " Suddenly—and speedily, since Britt both works and talks in triple time—brown and ivory gave way to red and silver. The redesign escalated. The apartment was entirely transformed.

"I wanted to play a range of reds—from very deep Chinese red to pale pink, with an orangey red in between—



An arrangement of greenery in a Japanese vase fills a dining room corner. The table also holds a carved Chinese double figure. Chairs add a contemporary feeling.

against pale silver gray, the color of pearls," he explains. Deep vermilion—"pure pigment"—lacquers the vestibule. The living room and bedroom walls are covered in a silver silk from Thailand, Britt's favorite source for fabrics. The ceiling of each is papered with silver leaf, which shines and "lifts the room, makes it take off."

Shopping for furniture, thinking about structure, design and mood, Britt instantly hit upon the idea of including pieces from early-nineteenth-century France and England. He wanted "the feeling of the eighteenth century turning into the nineteenth, because this apartment is about one century turning into another—the end of the twentieth century moving into the twenty-first."

Britt immediately found a set of Charles X chairs and a *lit de repos* for the living room and had them covered in red Thai silk. A William Kent-style octagonal table, which he "knew was right the minute I saw it," went into a living room corner. Out went a contemporary pedestal table for dining; in came a Regency one with "a marvelous gray marble top," set in front of a floor-to-ceiling mirror.

In the bedroom, lacquer pieces

gave way to antiques. Britt covered the bed with gray silk fabric and topped it with huge pale-pink cushions. The floor-to-ceiling windows that so dominate the apartment, framing part of Manhattan's skyline and bringing bright light, twilight and darkness into the rooms, are shaded with silver miniblinds.

Altogether, the opulence of the design and color scheme speaks of Thomas Britt's style, but it also suits the occupants. Britt thinks of the reds as "very South American" and the venue in general as "Latin, very fitting for them: grand, a little flamboyant. Still, with all that gray, it has serenity and a sense of calm."

In a poem describing New York, e.e. cummings wrote of "the sensual mysticism of entire vertical being." And it is at the end of the day that this apartment truly comes alive, the "vertical beings" of Trump Tower, the General Motors Building and the IBM Building imposing themselves on the view from the twenty-fifth floor, their lights reflected in mirrors and ceilings. At twilight, ice clinks in glasses and conversation fills the air. The owners and guests relax on pink pillows surrounded by objects that speak of the past, and look out at a skyline of concrete and steel, tokens of the present and hints of the future. A bit of one century moving into another, as Britt intended. □





ABOVE: Soft-hued silk upholstery and a silver-leaf ceiling impart a restful feeling to the master bedroom. An imposing Regency clothes press of brass-banded mahogany, from Hyde Park Antiques, balances an expanse of glass. On the late-19th-century walnut writing table, Britt arranged a symmetrical tableau. Flanking the Louis XVI–style clock (left) are brass lamps from India, among the few pieces from the apartment's original design. Carpet from Stark.



"I wanted to play a range of reds—
from very deep to pale pink—against silver
gray, the color of pearls," says Britt.

# Historic Architecture: Henry van de Velde

## *The Pioneering Aesthetic of Germany's Villa Hohenhof*



In a shift from his Art Nouveau phase to a more modern, simplified style, Belgian designer/architect Henry van de Velde created a house at Hagen, Germany in the first decade of this century for the industrialist and art patron Karl Ernst Osthaus. ABOVE: A boldly linear pergola at the rear of the house leads to the garden. LEFT: Numerous artists collaborated with van de Velde on the interiors, including Henri Matisse, whose tile triptych *Satyr and Nymphs*, 1907, is located in the winter garden. OPPOSITE ABOVE: Strong horizontal lines characterize the façade, with rusticated basalt at ground level and patterned brickwork above, all crowned by a steep slate roof with arched dormers. OPPOSITE: Subtle marbles, brass accents and the sinuous curve of a staircase distinguish the entrance hall.

TEXT BY JOSEPH RYKWERT
PHOTOGRAPHY BY JÜRGEN BECKER

IN 1902, BELGIAN designer-architect Henry van de Velde left Berlin for Weimar as a protégé of young Count Kessler, director of the city's museum and cultural advisor to the grand duke of Saxe-Weimar.

Kessler was the most brilliant patron of the new art in Germany. His nobility may have been new-minted, but he was a polyglot and a dandy, later a member of the German delegation at Versailles, an ambassador and a political refugee from the Nazis. During the first decade of the century he practiced cultural politics, as a critic



and as a collector of avant-garde art.

In van de Velde he saw a most powerful ally. Van de Velde first became the grand duke's advisor on arts and crafts, and later the director of Weimar's School of Arts and Crafts. He designed its building as well as those for the Academy of Fine Arts; the two merged to become the Bauhaus in 1919.

Before being drawn into Kessler's rarefied circle, however, van de Velde had the benefit of a very different patron—industrialist and collector Karl Ernst Osthaus. Though he had very similar aims, Osthaus had none of Kessler's courtly advantages. He was brought up in industrial Hagen, a town about twenty miles from Essen and its Krupp steelworks, in almost Krupp-like wealth. Osthaus and Kessler both wanted to transform and idealize, as they would have said, the new industrial power of Germany—by opening it to the international culture centered in Paris.

Hagen, which had been a charming Westphalian village, would show the way by commissioning monuments and works of art. Osthaus began by organizing the new Folkwang Museum. His enthusiasm and fortune soon transformed it into one of the great museums of modern art in the world. Osthaus, who had come across van de Velde's work in periodicals, wanted his museum to be outstanding for more than its collection, and although a dully conventional building was already finished in the center of the city, he sought out van de Velde in Brussels and invited him to complete the interiors.

Van de Velde went even further: At the ceremonial opening of the museum, his wife and Frau Osthaus both appeared wearing "reform" dresses (with a flowing silhouette unsupported by corsets) elaborately embroidered to the architect's designs.

Although he had in a sense forced van de Velde's move from his Brussels home to Berlin in 1900 (the work for the museum had to be done in German workshops), Osthaus also patronized other architects, notably Peter Behrens, who designed Hagen's



ABOVE: Batik wallcovering and variegated tilework set off the mahogany enframement of a fireplace. BELOW: The highlight of the salon is a copy of Edouard Vuillard's *Autumn Outside Paris*, the original of which was commissioned for the house. Van de Velde designed the furnishings.

OPPOSITE: Both van de Velde and Osthaus were renowned patrons of the arts. When the architect saw Ferdinand Hodler's *The Consecrated One* in the artist's studio, he asked Osthaus to purchase the painting. He then designed a room for it based on the work's light hues and vertical forms.











LEFT: The library, with stenciled walls by Dutch artist Jan Thorn Prikker, contains an oak desk and clean-lined cabinetry. ABOVE: Table and cabinets of Madagascar ebony in the dining room display silver and china by van de Velde. BELOW: In creating stained-glass windows for the stairwell, Thorn Prikker employed geometric elements that echo the overall design. Van de Velde, whose theories of ornament and function made him a pioneer of the modern movement, believed that "engineers stand at the entrance to the new style, and the principle of logic is its basis."

most important and novel monument—a crematorium. But when Osthaus visited a huge exhibition of decorative art in Dresden in 1906, the splendor of van de Velde's work so overwhelmed him that he instantly recalled the Belgian to design his house.

That Dresden exhibition signaled a stylistic change for van de Velde, and Osthaus's home, the Villa Hohenhof, was to be "modern" in an entirely different way. This is evident in a stiffening and simplifying of lines, a chastening of ornament, and a new interest in the solidity of objects. There were to be no more van de Velde embroidered dresses.

Both architect and owner wanted the house to be assertive, a solid yet sympathetic presence in the landscape. The base is therefore of a dark local basalt, rustically treated; the slate roof hangs over it almost like a tent. Van de Velde's hand was evident everywhere in the interiors; he designed the furniture, hangings,

*continued on page 200*





# Art: British Impressionists

TEXT BY PETER FULLER

ABOVE: *View of San Giorgio Maggiore from the Riva degli Schiavoni, Venice,* Sir John Lavery, 1910. Oil on panel; 9 13/16" x 13". Lavery's sketchlike view reflects the grayish, low-toned palette of James McNeill Whistler and an Impressionist's sensitivity to light. Hirschl & Adler Galleries, New York. OPPOSITE: *Mr. Sheepshanks' House, Camden Crescent, Bath,* Walter Richard Sickert, circa 1916-18. Oil on canvas; 23¼" x 19". Escaping the London air raids in 1916 and 1917, Sickert resided in Bath, where he painted townscapes that included the home of his great-uncle Mr. Sheepshanks. Christie's, London.





ABOVE: *Bathing Tents, Boulogne,* Philip Wilson Steer, 1888-89. Oil on canvas; 12" x 16". Steer's seascapes of the late 1880s made him one of London's foremost Impressionists and helped establish the New English Art Club as the nucleus of British Impressionism. Browse & Darby, London. OPPOSITE: *Hoeing Wheat,* Sir George Clausen, 1896. Oil on canvas; 24" x 20". Introduced to Bastien-Lepage's work in 1880, Clausen abandoned Dutch subjects, favoring scenes of the English peasantry. He continued painting them into the 1890s, but with more inventive figurative compositions. Galerie George, London

WHEN HE EXHIBITED his great painting *Fish Sale on a Cornish Beach* in 1885, Stanhope Forbes immediately created a stir. Visitors to the Royal Academy had never before seen a picture that made so much of the effects of sunlight playing over slippery fish and mirrorlike wet sand. As Forbes himself wrote, such a painting came "as a breath of fresh air in the tired atmosphere of the studios."

The *Art Journal* was later to say that *Fish Sale* initiated a new era in English art. The tight grip the academy had held over the exhibition and marketing of pictures began to loosen.

The truth was, more than a century after its foundation, the academy had become stuffy and complacent, weighed down by the burden of its privilege, tradition and power. "That nearly all artists dislike and despise the Royal Academy," wrote George Moore, a leading critic of the day, "is a matter of common knowledge."

Students were discouraged from working with models or drawing from nature, in favor of study from casts, and academicians disliked talk about contemporary French painting. No wonder, then, that Moore could write: "From Glasgow to Cornwall, wherever a group of artists collects, there hangs a gathering and a darkening sky of hate."

Nowhere was the hate darker than among the colony of plein-air artists who lived in the Cornish fishing port of Newlyn. Stanhope Forbes had joined this community in 1884 and quickly became its "centre and rallying point." Like many of the Newlyn artists, Forbes admired Jules Bastien-Lepage, a French Salon painter of peasant and rural scenes. He adopted Lepage's large square brush and created a trellis of rectangular strokes across the picture.

After the success of Forbes's *Fish Sale,* the Newlyn painters joined forces with progressive academicians like George Clausen, John Singer Sargent and Edward Stott, all of whom had trained in Paris, and a loose





ABOVE: *Maytime*, Elizabeth Stanhope Forbes, circa 1905. Watercolor and gouache; 23" x 21". A member of the Newlyn artists' community, Forbes was an especially gifted and prolific painter of children. Richard Green, London.

group of Scottish artists who shared similar aesthetic ideals and later became known as the "Glasgow Boys." These included W. Y. McGregor, John Lavery (an Ulsterman who was later to teach painting to Winston Churchill) and the precociously talented colorist George Henry. Together they formed the New English Art Club to rival the Royal Academy.

No sooner had the pleinairists grouped themselves than they were upstaged by a still more radical approach, led by Walter Sickert, a pupil and former studio assistant of American émigré painter James McNeill Whistler. An aesthete and wit with a strong taste for *japonaiserie*, Whistler was the first London-based artist to

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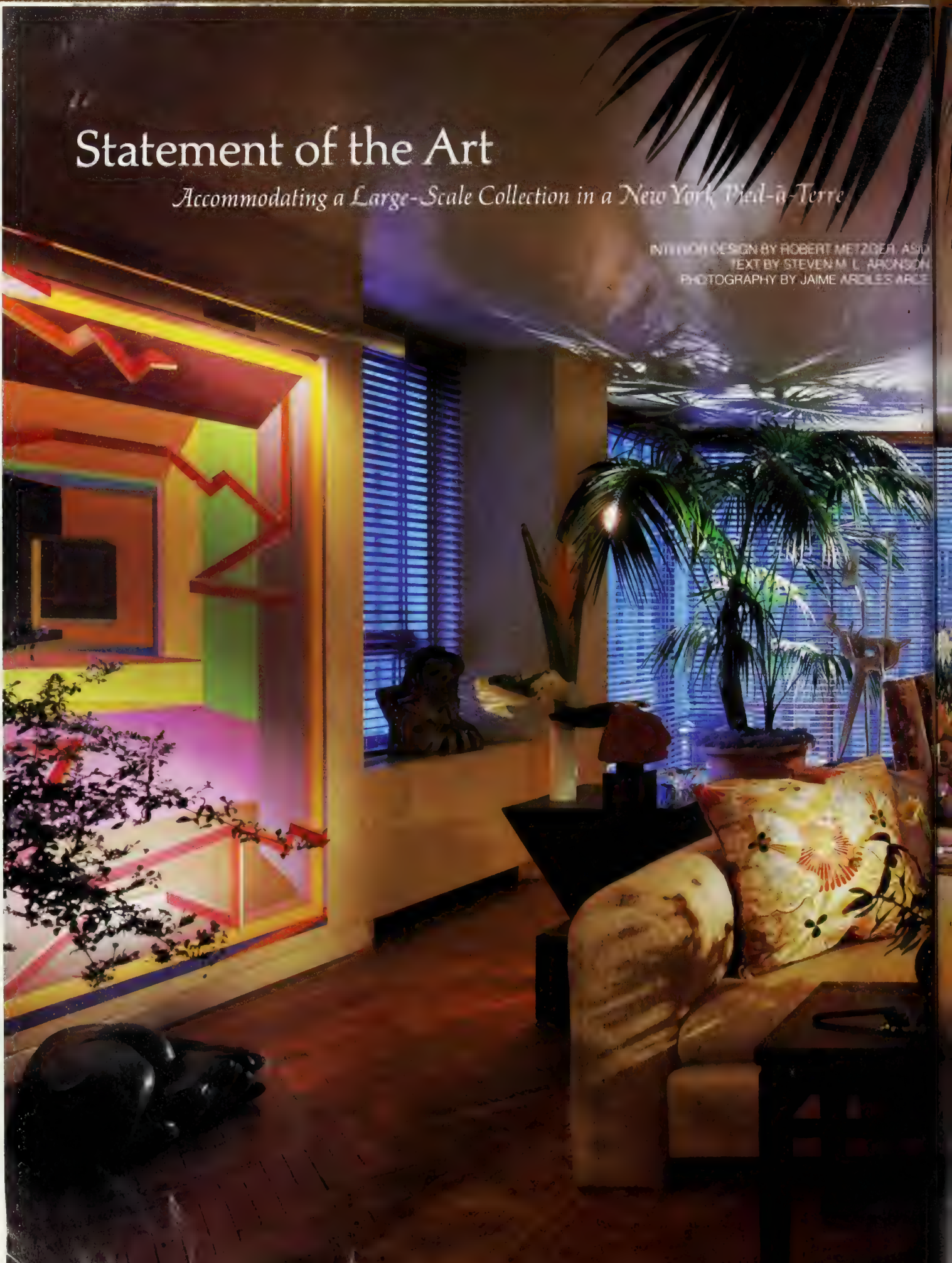
LEFT: *The Gleaners*, Edward Stott, 1892. Oil on canvas; 20¼" x 30¼". England's Amberley countryside provided inspiration for Stott, whose treatment of rural themes bears influences of the Barbizon School. The Fine Art Society, London.
BELOW: *Noon*, George Henry, 1885. Oil on canvas; 20" x 24". As one of the original "Glasgow Boys," Henry adopted plein-air methods and applied heavy patches of paint to his canvases, rejecting a highly polished finish. The Fine Art Society, Glasgow.

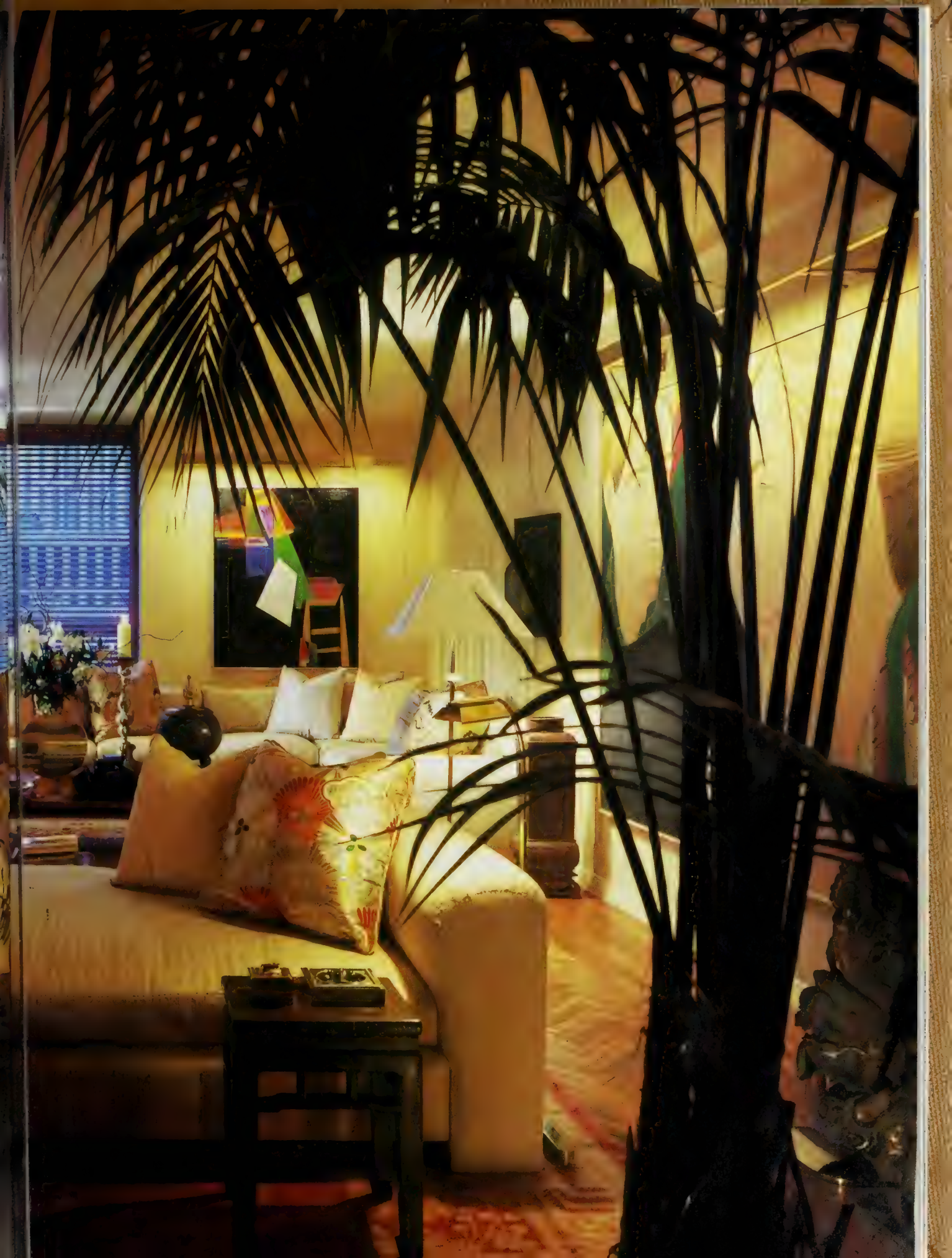


# Statement of the Art

## *Accommodating a Large-Scale Collection in a New York Pied-à-Terre*

INTERIOR DESIGN BY ROBERT METZGER, ASID
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY JAIME ARDILES-ARCE







PRECEDING PAGES: The strength and scope of his clients' art collection dictated Robert Metzger's design for their New York apartment. In the expansive living room, Metzger used warm tones to emphasize the design without detracting from the art. Al Held's large-scale painting *Herculaneum II*, 1982, dominates the left wall. Next to the sofa is Scott Burton's granite sculpture that doubles as a table. *L'Objet*, 1950, by Hans Hofmann is on the back wall. ABOVE: *Nabil's Loft*, 1977, by Alex Katz commands the living room's other wall. A pair of 19th-century Chinese tables from Lorin Marsh and pillows covered in Japanese obis from Naga Antiques add an Oriental theme. Other fabrics by Clarence House.

HIGH ABOVE MANHATTAN, in one of the city's new towers, designer Robert Metzger was faced with a problem: how to accommodate a remarkable art collection in an unremarkable four-room pied-à-terre. And how to make the interiors interesting without diminishing the art. "It all started with the art," says Metzger. "My clients told me it was an extremely important part of their life. So I did the reverse of what I usually do—this time their own collection originated the design."

"We treat the apartment like a weekend getaway," says the wife, an art historian who, with her industrialist husband, has amassed a major collection of primarily contemporary American works. "In Ohio we live with oak and maple trees, so this apartment to us is the very essence of New York. I laughingly call myself a tourist," she adds, "because I can never take the view for granted."

Claes Oldenburg's *Typewriter Eraser* and a drawing by Jim Dine greet visitors in the entrance hall, where Metzger has lowered the ceiling to emphasize the spacious living room. There, two large-scale paintings by Alex Katz and Al Held dictated the room's arrangement. The independence of these works focused Metzger's scheme for the entire apartment. "Fittingly enough," the designer recalls, "I was at a cocktail party in the apartment after it was completed, and Held and Katz were both there—the two artists facing each other just as their pictures did."

Metzger's solution to dealing with the strong paintings transformed the whole character of the place. "My feeling about décor is that everything should be great: the art, the furniture, the accessories, the rugs, the fabrics, the flooring," Metzger says. "I don't want to sacrifice a thing."

His clients, who showed taste and daring when it came to art, agreed that the backgrounds should not only be suitable for the paintings but also make a statement. In the living room, color was a particular problem because the paintings were stealing the show. Metzger chose neutral tones for the upholstery; he then had the walls glazed in the same color and mottled texture, which he proceeded





ABOVE: Isamu Noguchi's *Strange Bird* stands in front of a floor-to-ceiling window.

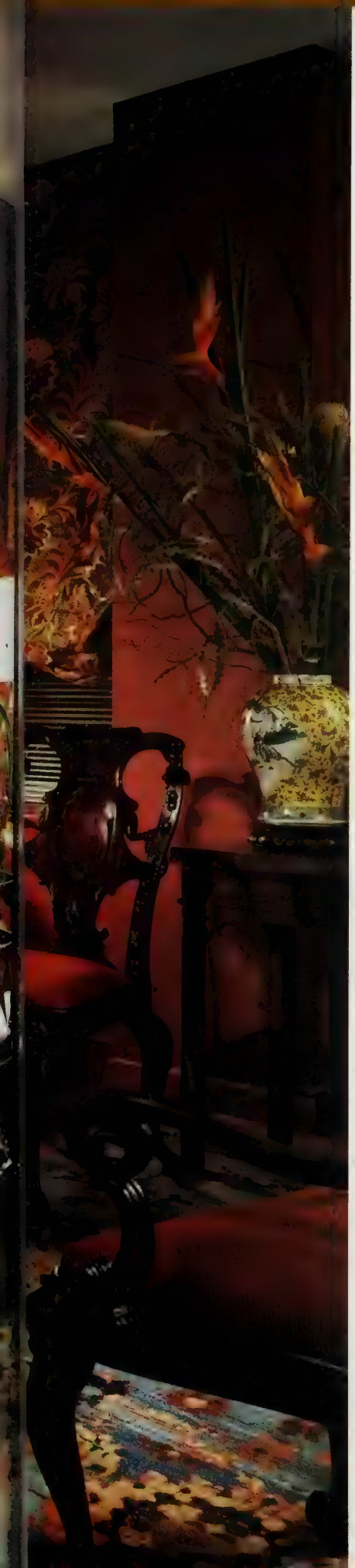
ABOVE RIGHT: On a low table rests a black sculpture by Jean Ipoustéguy and a 19th-century bronze urn and modern vase, both from Lorin Marsh.

The independence of two large-scale paintings in the living room focused Robert Metzger's scheme for the entire apartment; his solution transformed its whole character.

RIGHT AND COVER: An Oriental composition is formed by a 19th-century Japanese lacquered chest with gilt mounts, a blue-and-white Arita plate, both pieces from Naga Antiques, a small Japanese vase and a Ming roof-tile figure.




SHOCK OF THE NEW





LEFT: Metzger created an oasis of calm in the library with deeper, richer fabrics and colors. At left stands *Arbration II*, 1971, by Dubuffet; on the wall is Dubuffet's *Pierre-Logique*, 1952. Next to the Irish Chippendale chairs is a mahogany side table from Hyde Park Antiques. Draperies, sofa fabric and wallcoverings by Clarence House. BELOW: *El Picador*, 1984, by Fernando Botero animates another wall in the library. ABOVE: For the master bedroom Metzger chose sherbet tones for a bright, relaxing atmosphere. Above the bed is a painting by Kenneth Noland; a pictograph by Adolph Gottlieb is above the desk. Carpeting by Stark.

to employ in the entrance hall as well.

Next he introduced a subtly patterned rug. "Since it was antique," he says, "the patina and the quality were there. It was sympathetic to the art; it didn't fight it." He had some pillows made from antique Japanese obis, alternating these with contemporary pillows of muted silk stripes—all of them compatible, indeed companionable, with the paintings.

"We did minimal window treatments—wooden Venetian blinds purely for controlling light—because we didn't want to compete with either the art or the city views," Metzger explains. These are less windows than framed openings in space, and the total effect of the living room is at once dramatic and calming.

For the library Metzger made the small, intimate space feel even more intimate. "I don't understand why everyone wants big—what's so great about big spaces?" the designer says. "You're fighting intimacy and you shouldn't." The room is a welcome

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# On the Waterfront

## *An Italianate Residence Along Charleston Harbor*

ARCHITECTURE BY JEFFREY ROSENBLUM, AIA
TEXT BY JAMES S. WAMSLEY
PHOTOGRAPHY BY STEVEN BROOKE







CHARLESTON HARBOR shimmers wide, blue and unending beyond the ancient seawall called High Battery. Right here, according to Charlestonian folklore, at the palmetto-fringed lower tip of this old peninsula city, the Ashley and Cooper rivers unite to form the Atlantic Ocean.

The choicest spots to view that spectacle are the antebellum mansions fronting the water, and the best view of all is from the tall Italianate residence of Morton and Evelyn Needle. From its heroic front verandas or its ample flat roof, the horizon-scanning visitor can easily see a small fortified island floating on whitecaps some two miles out. The island looks innocent now, but its name, Fort Sumter, still summons up the sounds of distant cannon.

No house in Charleston is closer to Fort Sumter, but on April 12, 1861, when this was ground zero for the first shots of the Civil War, never was propinquity a more dubious blessing. Certainly the home afforded a ringside seat for the great artillery duel that began the conflict referred to locally, with tongue not entirely in cheek, as the "War of Northern Aggression," although even Charlestonians admit the Confederates shot first. Through it all, however, the house survived.

"We actually found a cannonball in the yard when we restored the house," says Morton Needle. "But as far as we could tell the house was not damaged during the war."

Built by cotton broker Francis J. Porcher around 1856 in the golden apogee of the old South, the house later passed to John C. Simonds, a local banker. Circa 1892, he launched an exuberant remodeling based on the era's Renaissance Revival themes. A master German woodcarver was brought over to confect a lavish new

Built circa 1856, the Italianate residence of Morton and Evelyn Needle in Charleston, South Carolina features Ionic columns, balusters and friezework. Semicircular verandas and a rooftop terrace afford a clear view of Fort Sumter, where in 1861 the Civil War began. The Needles, with architect Jeffrey Rosenblum, began the restoration three years ago.



OPPOSITE AND RIGHT: Originally a double parlor, the living and dining rooms have many identical architectural details. The ornate woodwork in both rooms is emphasized by a glazing process in which the colors were taken from a Chinese rug. The mantels, mirrors and sconces are from the 1890s renovation of the house. On the Sheraton-style dining table is Royal Copenhagen porcelain. On the mantel, 19th-century Royal Crown Derby china.



interior, while verandas and plaster friezes were added to the front and side. It was a rare outbreak of prosperity in times when Charleston, like much of the post–Civil War South, was "too poor to paint, too proud to whitewash." But as more years passed, the house began a slow decline.

"The property was in total disrepair, painfully neglected, until just three years ago," Morton Needle says. "It was a challenge—a grand house crying out for help. I found that appealing."

It was the location that touched Evelyn Needle, however. The unrestored house itself was "the most depressing thing I've ever seen," she says today. "But the setting was so rare, we agreed to tackle it."

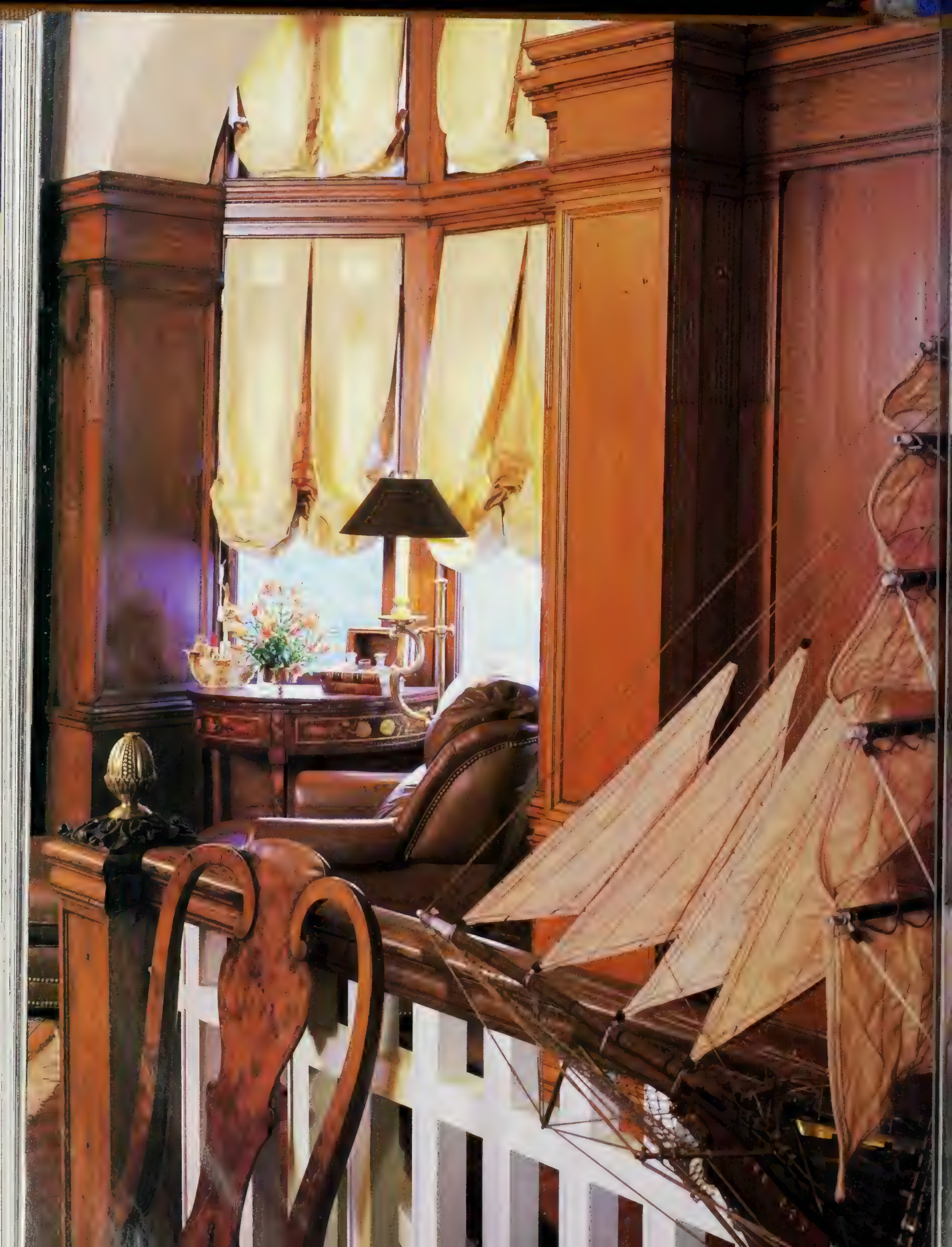
They also decided, with the help of architect Jeffrey Rosenblum, to convert the twelve-thousand-square-foot mansion into three condominiums, the main unit of which would serve as their residence.

As the project began, almost everyone seemed to have an opinion about the Needles' proper course of action. "The local preservation groups all made suggestions," Morton Needle says. The most serious concerned the proposed structural alterations to the roof. "We wanted to superimpose a wood deck on the flat roof," explains Rosenblum, "to get that magnificent view of the harbor."

"But in Charleston you can't change anything that's visible from the street without the approval of the Board of

RIGHT: Oak paneling covers the library, where elaborate wood carvings were executed by a master German craftsman in the 1890s. A staircase leads to the library's upper level.





OPPOSITE: In the library, a marquetry demilune table and a leather armchair and ottoman sit in a bay window that overlooks Charleston Harbor. An old schooner made in Holland is part of Morton Needle's collection of model ships.

BELOW: The master bedroom was originally an oval-shaped dining room. After its restoration, Morton and Evelyn Needle discovered the carved and fluted woodwork to be solid mahogany. A Queen Anne-style bench is covered in 1890s needlepoint. Carpeting by Karastan.

Architectural Review," Needle adds. "The roof alterations wouldn't be visible from the street, but they would be slightly visible from out in the harbor." That elicited lengthy negotiations. "We had to work it out every step of the way," he says.

Then there was the matter of enclosing a side veranda with bronze tinted glass. "The whole city participated in that discussion. Half liked the idea, half didn't. Finally we got the approval of the board. And now," says Rosenblum, "it's displayed as a wonderful example of contemporary reuse of the traditional side porch."

One vexing exterior problem concerned the plaster friezes put up during the 1890s remodeling. "I thought I could patch the friezes myself," Morton Needle says, "but they just disintegrated. So I brought in David Flaharty of Philadelphia, who worked on the friezes at the White House. He remade ours out of fiberglass."

The Needles selected the middle level, or main floor, as their living space. A broad stairway leads from the street entry to an oak-paneled library. "It was all black," Evelyn Needle recalls. "Stripping the varnish

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# Antiques: Amenities That Travel

## *Choice Necessities for the Aristocratic Voyager*

TEXT BY LESLEY BLANCH

TIME WAS, WHEN everything mankind used was man-made, and in consequence seldom ugly or stereotyped. Once, each object possessed a certain individuality reflecting the care and ingenuity that had gone into its making. Time was, when there was leisure enough for proper care to be expended on things designed either for everyday use or special circumstances. And at one time there were persons of consequence, of taste and means, who demanded (as if by some divine right) that everything surrounding them—houses, furniture, possessions—be made to their specific requirements by master craftsmen.

Different ages bred different concepts of comfort. The perfection of one type of comfort was never better expressed than in those marvelously designed traveling cases known as *nécessaires de voyage*, which reached their apogee of refinement in the eighteenth and nineteenth centuries. It was an age when travel was seen in terms of the Grand Tour, something much favored by the English aristocracy and gentry, who crossed the Channel, or sent their sons off with a tutor, to acquire polish in France and Italy. On the Continent the nobility traveled less, often rattling only between the capital and their country estates. But it was a period when all noble travelers armed themselves

ABOVE: *Traveling Inkstand*, German, mid-18th century. Gilt bronze with leather case; approx. 9″ x 14″ x 8″. Resting on the inkstand's rectangular base is a second, smaller stand, also engraved with Rococo motifs, that supports the decorative watch piece or a candlestand with adjustable silk screen. Christie's, Monaco. OPPOSITE: *Traveling Equipage*, Viennese, 1819. Mother-of-pearl, citron wood and lacquer case; 6″ x 15⅛″ x 10⅝″. Once owned by Ferdinand VII of Spain, an elaborately fitted case with concealed music box houses all the refinements of kingly travel—68 pieces ranging from drawing utensils of vermeil and enamel to an ear pick of gold. Couturier, Nicolay Auctioneers, Paris.



against the rigors of appalling roads, the threat of brigands and the hazard of wayside inns. They took with them as many amenities as possible—candles, pillows, coverlets, cutlery and horn drinking cups, as well as their own provisions, cooking utensils and perhaps even a cook, if they were not prepared to face a rough local meal.

When Napoleon traveled, some of his chefs rushed ahead to keep relays of fowls turning on a spit all along the way, thus ensuring that a roast was always at the ready. The emperor's baggage invariably included a portable copper hip bath for his favorite eau de cologne dip, and a specially designed set of light steel and brass pieces—folding bed, work desk and chair, all of the most elegant simplicity and practically indestructible. Such were his necessities.

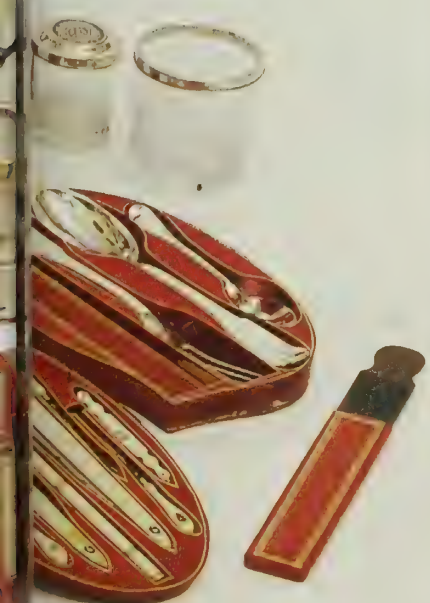
But now let us move back to the mid-eighteenth century, when for the first time the most fragile objects could be transported safely. Priceless porcelain dinner services were placed,



For the aristocracy, arduous travel was rendered more civilized by *nécessaires de voyage*, amenities often devoted to the rituals of toilette, tea and dining. BELOW: *Traveling Set*, French, circa 1810. Burl wood and brass case; 6" x 14⅘" x 10⅖". Salomon Stodel Antiquités, Amsterdam. RIGHT: *Traveling Tea Service*, French, 1767–73. Sèvres porcelain in kingwood case; 7" x 13" x 10½". Antique Porcelain Company, London.



BAY HIPPISLEY



in their entirety, in fitted cases, each object sitting snugly in a velvet- or suede-lined niche that followed its contours exactly. There were magnificent services of vermeil, by which an entire dinner table could be set, and towering candelabra that ingeniously disassembled into many sections.

As to dressing cases—dressing tables, in fact—they were something that ladies and gentlemen counted on as the strictest necessity. These miracles of design contained folding mirrors; innumerable crystal and gold-topped pomade pots; scent bottles; manicure sets; boxes for patches and powders; secret drawers for jewels; silver basins and ewers for ablutions; wig stands; curling irons and their accompanying spirit lamps; and mysterious little vials for philters and perhaps poisons. Such sumptuous coffers were frequently commanded as part of a bride's dowry, or given as tokens of love to a pampered mistress, or just acquired in a superb gesture of self-indulgence.

Wonderfully compact folding writing tables, in delicate and exotic woods, were often the work of famous *ébénistes*. The tables opened to reveal all the paraphernalia of pens and ink and sealing wax, and positively invited the traveler to keep a diary en route. There were even discreet-looking leather or japanned tin boxes that slid under a seat and housed a decorative chamber pot.

There was a time when such complexities of luxury were to play a part in the downfall of a queen. During the French Revolution, when the royal family was incarcerated in the Tuileries, they counted on *"le beau*




*Fersen,"* the dashing Swedish count who loved Marie-Antoinette this side of idolatry, to effect their escape. Alas! The count could not imagine his goddess making her getaway in any ordinary carriage. She who had presided over the glittering court at Versailles must still be surrounded by luxury.

Therefore he ordered a special mammoth-size traveling coach to be made and fitted with every conceivable luxury, though this caused some delay. Nevertheless, escape from the guards was achieved according to plan, and the behemoth vehicle lumbered out of Paris, its royal passengers disguised as simple citizens, Fersen acting as coachman on the first part of the flight.

But it was a doomed venture. Along the route to the frontier the enormous coach, the six thoroughbred horses and the drawn blinds aroused curiosity that soon turned to suspicion. At Varennes the royal family was apprehended. It was all over. They spent one night of anguish, prisoners at the inn, where no doubt those sumptuous *nécessaires de voyage* that Fersen had prepared for his adored were of some comfort. The road back to Paris led to the guillotine. No one knows what became of the great coach, or those exquisite *nécessaires* that were, in fact, fatal tokens of a fatal love.□

ABOVE: *Tea and Coffee Service*, German, 1724–25. Meissen porcelain by J. G. Höröldt in leather case; 8⅖" x 20⅘" x 13⅕". Under the guidance of Höröldt as chief painter, Meissen porcelain entered its greatest artistic period, introducing exotic scenes of the Orient unfamiliar to most of Europe. Galerie Gerhard Röbbing, Munich. OPPOSITE: *Traveling Set*, German, 1705. Gilded Augsburg silver in leather case; 14" x 28⅖" x 20⅖". A dining and toilette service for one was created by Augsburg masters Christian Winter and Georg Friebel for a German princely family. H. G. Klein Alte Kunst-Antiquitäten, Cologne.



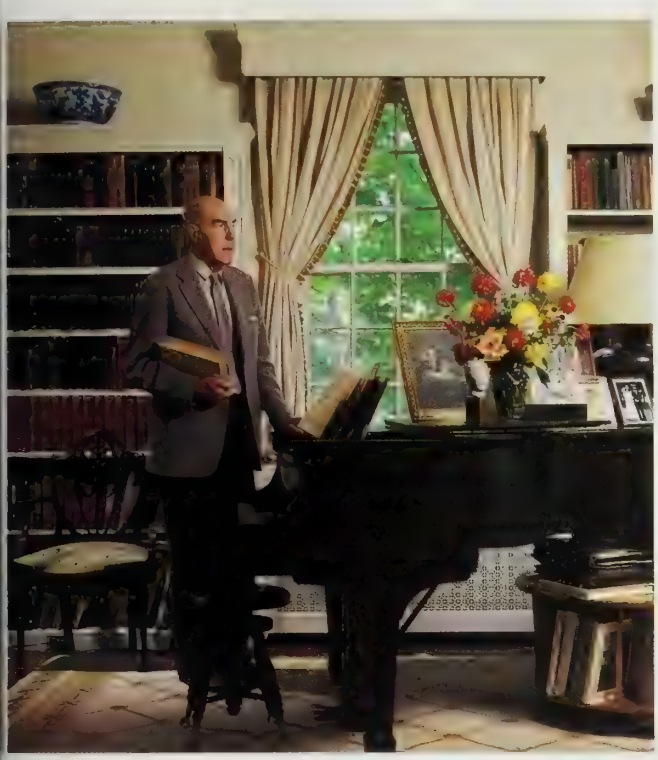


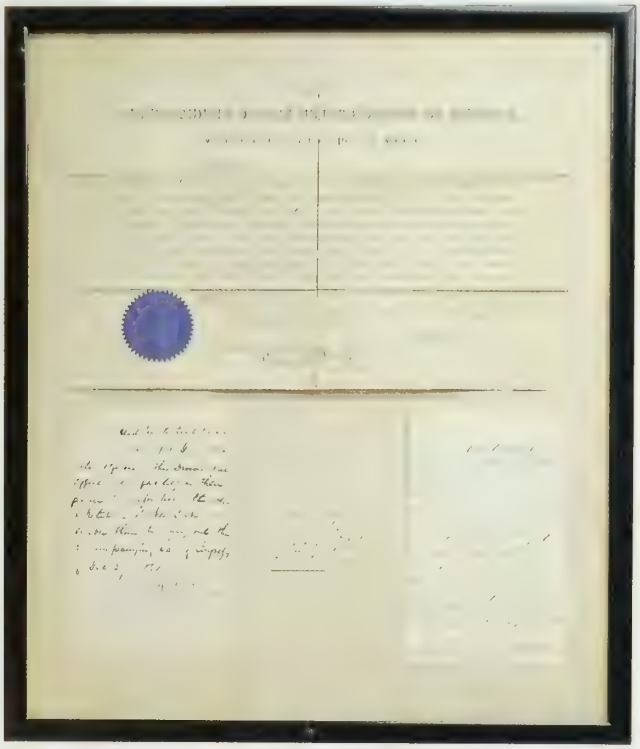
# American Continuity

## *Remembering William Sheffield Cowles at Oldgate*

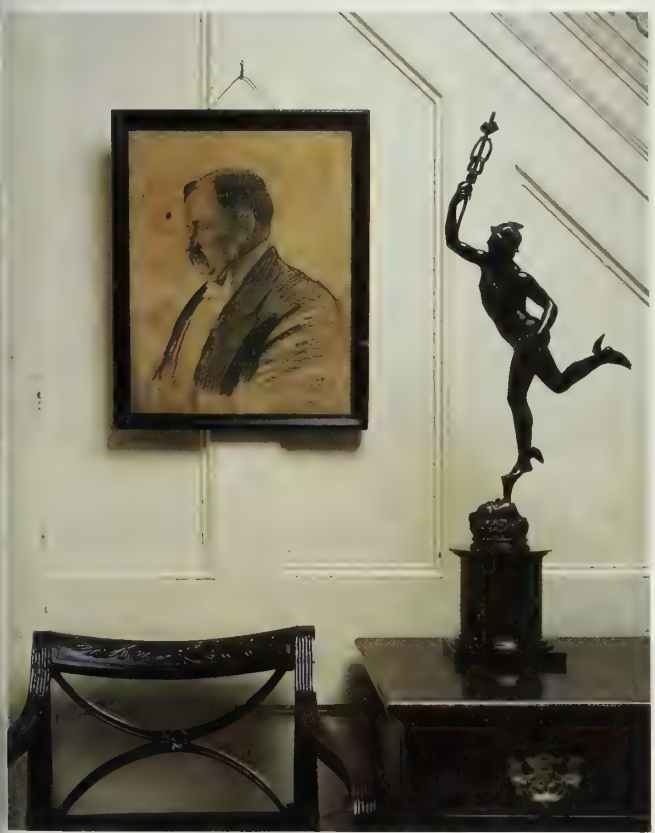
TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY PETER VITALE

Members of the Cowles family have lived at Oldgate, in Connecticut's Farmington Valley, since the late eighteenth century. The small saltbox house was built in 1660 by the Hooker family, who founded Hartford and later intermarried with the Cowleses. The main portion of the house was built onto the original structure in 1780.





ABOVE LEFT The late William Sheffield Cowles devoted his life to public service. ABOVE RIGHT The small visiting card, center, signed by President Abraham Lincoln, was given to Mr. Cowles's uncle Theodore Roosevelt. BELOW RIGHT An engraving of Roosevelt after John Singer Sargent. BELOW LEFT: Ellen G. Emmet Rand's portrait of Rear Admiral W. S. Cowles.









ABOVE: The front gate, with its Chinese Chippendale fret motif, was built by English architect William Sprats in 1780 while he was a prisoner of war at Oldgate during the Revolutionary War. It was patterned after his water gate on the Thames near London. RIGHT: The small front room is dominated by a needlepoint rug stitched over a five-year period by Mr. Cowles's wife, Margaret, to duplicate the front gate design. OPPOSITE: A Greek Revival pedimented door leads to the dining room, with a Rand portrait of Mrs. W. S. Cowles, née Anna Roosevelt, sister of Theodore. The china is decorated with the Roosevelt family arms.

J. PIERPONT MORGAN, the great financier and collector, drove up one afternoon in the early 1900s to take lunch with his old friend Anna Roosevelt Cowles, whose brother Theodore Roosevelt was already in the White House. Morgan had heard that Mrs. Cowles had made significant improvements to her husband's ancestral home, Oldgate, in Farmington, Connecticut, and he was eager to see the house and inspect the gardens, newly laid out by Frederick Law Olmsted, the most admired American landscape architect of his day.

However, when Morgan came through the white Chinese Chippendale fret gate, his reaction was quite unexpected. "You copied my gate!" he announced to his surprised hostess, and added, "Mine is an exact replica of a water gate on the Thames near London." Mrs. Cowles replied with a certain pride that her gate must date a little earlier, as it had been executed by William Sprats, the designer of another English water gate, who built the Cowles gate under extraordinary circumstances in 1780. Morgan later gave in gracefully, after carefully checking the facts.

As the owner of Oldgate until his death in May, William Sheffield





Cowles loved his house and told its story well. The home's past—and particularly the story of the gate—throws an interesting sidelight on American history.

During the Revolution, General Washington decided to send British prisoners of war and the Hessian mercenaries who served with them as far away from New York as possible, and Connecticut's Farmington Valley seemed splendidly isolated, safe from possible raids by British commander-in-chief Lord Howe. Farmington's prison was called Newgate, and the American officer in charge was General Solomon Cowles.

Prison conditions were dismal, and Sheffield Cowles's enterprising ancestor had the excellent idea of releasing some prisoners and bringing them to his own house, where they would live and work for six years, 1777 to 1783. In charge of the building operation General Cowles set for them was the young English architect William Sprats, a follower of Chippendale and designer of the gate J. P. Morgan so admired. Thousands of miles from home and a prisoner of war, Sprats may have cheered his homesick heart by repeating the design of his gate in alien Connecticut.



ABOVE: Dating from the original 1660 home, the area that is now the library was the main room of the house for 120 years. Above the small oven at right are double pictures by Frederic Remington of Theodore Roosevelt's ranch in the Dakota Territory. Furnishings include a Queen Anne-style armchair and candlestand and a Jacobean-style double stool and sofa. OPPOSITE: Before a massive carved mahogany bed is a Chippendale blind-fret stool. The spread is embroidered Oriental silk.

He was responsible for the work of the Hessians who accompanied him, some of whom were highly trained craftsmen, and their skill is still evident in the quality of the moldings in Oldgate's hall and front rooms.

The early history of the house is the history of New England. First came the seventeenth-century settlers, each granted a narrow strip of land from a larger tract running from the hills down to the Farmington River. Their homes were saltboxes of the simplest kind; the Cowles house was built in 1660 by members of the Hooker family, founders of Hartford, who were later to intermarry with the Cowleses. These were grim frontier days, with the Indian menace present and real. The eighteenth century brought safer times, but fortunes rose and fell. In the nineteenth century the Connecticut branch of the family largely included naval officers serving overseas, and Oldgate might have languished forever had not Rear Admiral W. S. Cowles met and married Miss Anna Roosevelt in 1895.

"Mother really threw herself into pulling the place together," Sheffield Cowles once recalled. "She got Mr. Olmsted up from New York to do the garden, and she made a library out of the seventeenth-century part of the house and joined it to the eighteenth-century rooms. Then she added a huge wing for guests and servants and entertained a lot. Uncle Theodore was here often; they were close and he listened to her advice."

Sheffield Cowles himself inherited devotion to public service from both sides of his family. He played an important role in Connecticut politics, one that included being elected to the state legislature. He and his wife, Margaret, kept up the Cowles-Roosevelt tradition of hospitality, and half the charm of their house lay in the bibelots on the cluttered tables—not acquisitions from antiques shops but family memorabilia of historic interest. As Mr. Cowles wished, Oldgate will remain in the family, and certainly the traditions begun in the late seventeenth century will be carried on into the twenty-first.□





# Rooms with a View

## *Robert C. Floyd's Mountain Retreat in Palm Springs*

INTERIOR DESIGN BY JACK E. LOWRANCE
TEXT BY IRENE BORGER
PHOTOGRAPHY BY MARY E. NICHOLS



Robert Floyd's desert refuge is his seventh project with designer Jack Lowrance. LEFT AND ABOVE: The living room features several of the owner's favorite things: a baby grand piano, contemporary Japanese country pottery and a panoramic view. In keeping with the terrain, Lowrance employed a neutral color scheme and added texture with rough plaster walls, chenille upholstery and a fireplace and flooring of quartzite. Above the granite bar is a painting by Frank Faulkner. Bronze deer are Japanese.

"WHEN I WAS YOUNG, I won a scholarship to the Old Vic Theatre school. A Texas boy with a terrible accent, I was scared to death, but I learned things there that I still use in my personal and business life," recalls Robert C. Floyd, chairman of the dinnerware and table accessories firm Fitz and Floyd. "Laurence Olivier told us that the only time you can be creative is when you're relaxed. Well, I do more productive work in my Palm Springs home than I do in the boardroom at the office."

Robert Floyd's spacious retreat in the sun is built into the side of a craggy cliff, affording remarkable views of the desert and the San Jacinto mountain range. "It's absolutely tranquil, but it's not simply a vacation house," says the



designer, Floyd's longtime friend Jack Lowrance. "For some people, second homes are knockabout and crazy, but Bob lives in this house the same way he would in Dallas."

"I wanted a home where you could both dress up and go barefoot," says the owner. "It had to be pleasurable and stylish, interesting and comfortable."

After working intensely for several months each year in crowded Tokyo, Floyd escapes to the wide-open house he calls his "mountain aerie." Already a desert resident (see *Architectural Digest*, May 1983), Floyd was captivated by the sight of his present house, which appeared to be growing out of a cliff. "It reminded me of Frank Lloyd Wright's work in the feeling of integrity of site and materials," he says. "It wasn't intrusive on the land in the least."

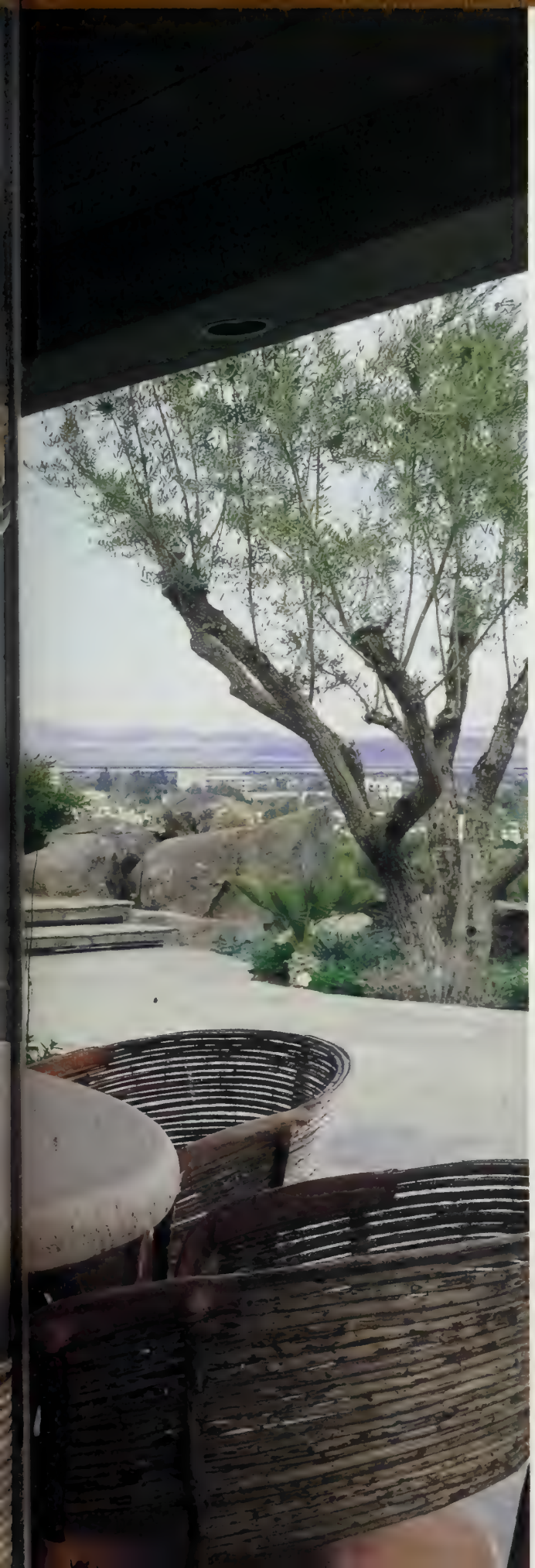
Tokyo and Frank Lloyd Wright figure prominently in Floyd's household tales, for it was at the Imperial Hotel twenty years ago that he met Jack Lowrance and engaged him to design an apartment in San Francisco. Seven projects later, the two men have developed a working relationship Floyd describes with the Japanese word *ishindotai*.



OPPOSITE: In the dining room, a 19th-century Japanese screen forms part of Robert Floyd's extensive collection of Oriental art. The granite table is set with china from his firm, Fitz and Floyd. As chairman of the dinnerware and table accessories company, he spends much of the year in Tokyo, where he also has a home. ABOVE: A stainless-steel fireplace creates a lustrous centerpiece in the master bedroom. Prominent among the desk objects is a 19th-century Japanese figure of a Buddhist monk. Armchair from Donghia; carpeting by Stark. BELOW: The window-walled, oak-paneled library is also used for bridge, one of the owner's preferred pastimes. Painting by Vascia.







"Some married couples have it; some business partners do," says Floyd. "The closest word in English is rapport. It's an unspoken experience that is very hard to find, and certainly the fact that Jack and I have this understanding has induced me to do more projects."

Although Floyd relished the idea of larger living quarters in Palm Springs, it was the home's vista that attracted him most of all. "There could have been a log cabin up there and I would have worked something out," he jokes. Renovating the structure on the rocky terrain proved enough of a challenge. Part of the granite mountain had to be dynamited to make room for a new master wing. Windows were carved into existing walls for more light.

With the house rising from its dramatic desert site, Floyd and Lowrance wanted interiors that would not compete with the rocky surroundings but echo them in texture and tone. Floyd, particularly, sought an economy of color. A minimal palette of black, beige and sand was employed, emphasizing the sweep of open space.

"Bob was more involved with this project than any other we've done," Lowrance notes. "He was certain about the scale of the furniture and enjoyed choosing all the Japanese pottery for the living room."

With an eye developed on extended stays in the Orient, Floyd has become adept at uniting the utilitarian with the decorative. He commissioned two mosaic artists to create fireplaces of hand-chipped quartzite in the library and living room. The men worked with Zen-like precision, building at the rate of eight inches a day. The rough combed-plaster walls and quartzite floors further amplify the rooms' play on textures.

But the cosmopolitan Floyd is not content to simply paraphrase the ruggedness of desert life. "Everybody comes here for the sun," he says. "I wanted a house that would also contain the rhythms of the night." Shimmering materials used throughout—granite, glass, bronze and steel—cast a nocturnal glow. And a complex lighting system enables Floyd to alter the home's mood and look dramatically with the turn of a dial.

This modern-day mountain aerie is the realization of a special childhood dream. "When I was small, I used to imagine having a drawbridge and a moat," says Robert Floyd. "Now, night or day, when I go up the palm-lined driveway through the series of gates and come out on this view, I feel I've found a true refuge."□

Respect for the setting is evident in the exterior, where boulders are incorporated into the design of the pool. A quartzite terrace echoes the indoor flooring and underscores the home's free-flowing plan. "The expanse of the house is so refreshing for Bob," says Lowrance. "This is where he can relax."

# Historic Houses: Maurice Ravel at Le Belvédère

*A Serene Setting for the French Composer*

TEXT BY NED ROREM
PHOTOGRAPHY BY MARIANNE HAAS



Le Belvédère, Maurice Ravel's house at Montfort-L'Amaury, which he bought in 1920, answered his need for quiet surroundings after the intensity of life in Paris. OPPOSITE: Charles X furniture in the sitting room includes a daybed, curule seat and a small table set with an early-19th-century coffee service. A glass-fronted cabinet holding curios and porcelains, right, ingeniously disguises a closet door. The checkered carpet design is repeated in tile and fabrics throughout the house. Engravings on the wall, *Les Merveilleuses* and *Les Incroyables*, were popular social caricatures.



FRENCH COMPOSER Maurice Ravel is universally admired, even by those who, as the saying goes, don't know anything about music. Ravel's appeal, like Mozart's, lies in a childlike vision yoked by a virtuosic technique to cool sensuality. Neither prodigy evolved, "got better," went through "periods" like Beethoven, for instance, or Stravinsky; they were born full-fledged and remained first-rate within a more or less undifferentiated language throughout the course of their famous lives.

But there the resemblance ends (although Ravel always claimed Mozart as his chief model). Mozart was an employee of the church and court, composing on commission, crucial to his epoch yet ultimately dispensable (he went to a pauper's grave), while Ravel, five generations later, was of private means, worked without schedules, was an ornament to his time (music being no longer a vital—i.e., paid for—appendage of the state), yet at the time of his death at sixty-two, in 1937, he was a national treasure and was buried with honors.

Maurice Ravel was born in 1875 of solvent and understanding parents in the village of Ciboure near the Spanish border. His art straddled the frontier as it straddled the centuries, being in texture as opulent as a tourist's notion of Iberia, in shape as pristine as Rameau, in intent no more modern than ragas, and in subject matter completely devoid of moralizing. Listen to *Boléro* ("It's my masterpiece," the composer once said. "Unfortunately it contains no music"): French logic drenched in Basque mystery.

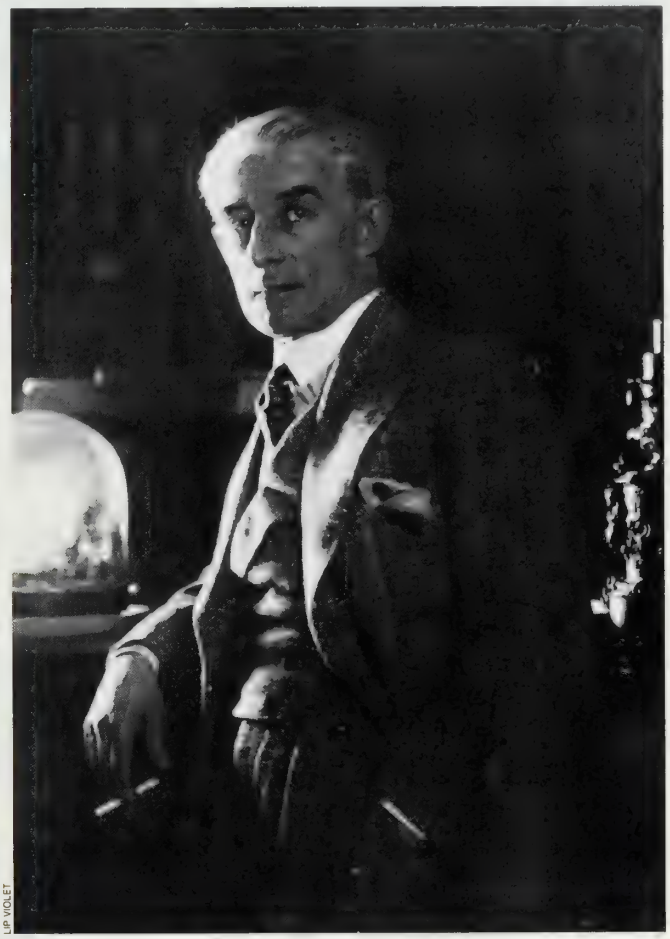
His worldly life was mysterious for its lack of mystery. He didn't read much, didn't carouse, had avuncular crushes and indulged a juvenile taste for enamel toys, heavy spices, mother figures, Siamese cats, and pink shirts with mauve suspenders at a time when men donned only dull colors. Beneath the garish shirts lay a bland circumspection. Even his dearest friends could do no more than quote the musician as to his love life: "Basically the only love affair I ever had was with my music."

Following the war, his music—particularly the youthful *Pavane* and the ballet for Nijinsky, *Daphnis et Chloé*—had made the composer a household word such as no classical composer is today. But with the joys



"Basically the only love affair I ever had was with my music."
—*Maurice Ravel*





LIP VIOLET

OPPOSITE: Many of the objects in the Chinese Salon were acquired by Ravel on his travels, among them miniature pieces, for which he had an affinity, lacquered trays from Japan, and Chinese Export porcelain. On the table is a coffee service brought back from a trip to Marrakesh. ABOVE LEFT: A late-Empire chair in the dining room is spread with the composer's personal papers and decorated with his painting of the Muse of Music. The vitrine holds china used for Sunday luncheons with friends and colleagues from Paris, an important part of life at Le Belvédère when he had achieved the status of France's foremost composer. ABOVE RIGHT: Ravel in the 1930s.

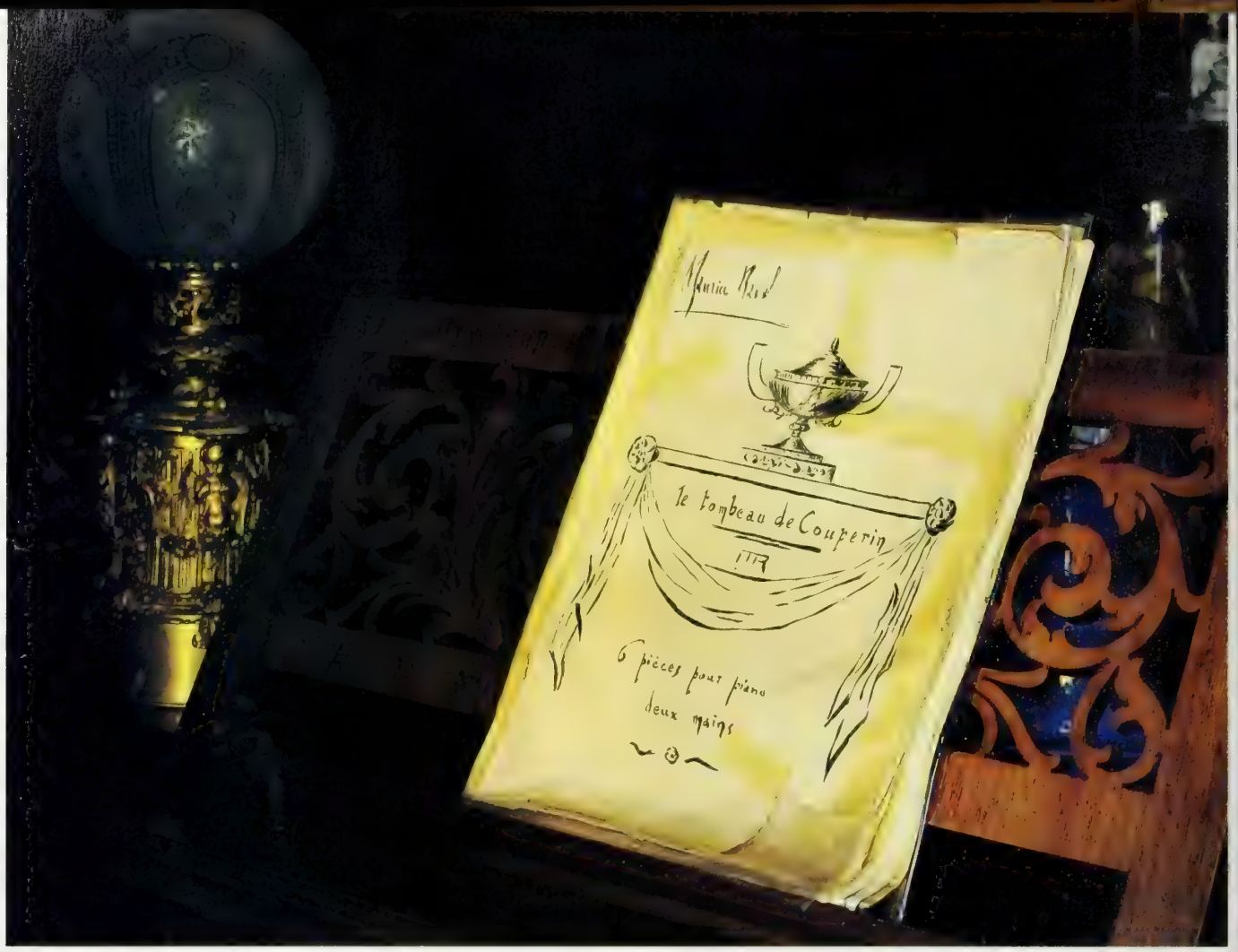
of success came the horrors of success: Paris, which had been Ravel's home for most of his life, became a maze of demands in which he found it impossible to work.

In 1920, answering a long-felt need, the composer bought a rather unprepossessing villa in the elegant, somnolent medieval faubourg of Montfort-L'Amaury, fifty kilometers west of the capital, not far from Debussy's birthplace at Saint-Germain-en-Laye, on the route to Versailles. The next year, after it was totally renovated (Ravel supervised every remodeling detail, installing a complete bathroom with painted tin tub and shower, and even decorated most of the walls himself with stenciled designs *à la grecque* in black, white and beige), he took occupancy of the house, which he christened Le Belvédère, and dwelt there for the sixteen remaining years of his life.

Le Belvédère stands at the edge of town, on a mounting cobblestone lane (now 5 rue Maurice Ravel), and nothing distinguishes it at first view from scores of other bourgeois country villas in the region.

But on opening the street door, which leads into a diminutive entry facing a diminutive den, a visitor is struck with three reactions: It's a doll's house. It's dark. It's surely not the abode of one of the greatest artists France ever produced.

Unlike many small men who are attracted by the large, Ravel, who stood five feet two, was always intrigued by the miniature. He was childlike not only in his enthusiasm






ABOVE AND LEFT: The original score of *Le Tombeau de Couperin,* in the cover designed by Ravel and signed by him in the upper left corner, stands on the Erard piano in the study. On the wall is a portrait of the composer's mother, painted in 1885 by his uncle.

for a wonderland of toys but in the very scope of his environment. His domestic décor was no more suited to average-size humans than are the dwarfs' apartments in the Gonzaga Palace of Mantua. His taste for black was a contrast—or a concession, it might be argued—to the dazzle of the inner light that many artists feel is sufficient to their work. ("I like a view," wrote Gertrude Stein, "but I like to sit with my back to it.") Not only was Paris, which he frequently visited, the *ville de lumière* with the bistros and nightclubs and glittering conversation that Ravel relished, but the nearby Rambouillet forest, and even his own pocket-size garden at Le Belvédère, were suffused with a

ABOVE: The violin in the study was played by Hélène Jourdan-Morhange, to whom *Sonata for Violin and Piano* was dedicated. RIGHT: Personally overseeing the renovation of his new home, Ravel himself added such touches as the columnlike stencils on the bedroom walls.

continual and gorgeous light; thus the composer felt the need to withdraw from these distractions into the inner realm of his fancy.

As for the house not being the untidy atelier most outsiders have a tendency to picture as the emblem of genius, to Maurice Ravel, as to most true artists, the work process was intimate and personal. No one ever saw him at work or found evidence of that work on his desk or piano. His pupil Manuel Rosenthal said it was "as if the keys of the piano operated directly on the printing press." The only sheet of music now visible in the entire establishment is the *Menuet* from the *Tombeau de Couperin* on the Erard piano in the little study, and



that is doubtless propped up daily by the caretaker. Similarly, the violin exposed in the same room is an unlikely sight, since no violinist ever leaves the instrument dangerously vulnerable on a chair. The setting nonetheless evokes the master's closest female friend, the violinist Hélène Jourdan-Morhange, for whom he wrote his violin sonata and the theatrical *Tzigane*, and the study itself is where he composed his last great works: *L'Enfant et les Sortilèges*, *Boléro*, the two piano concertos, *Chansons Madécasses*, a dozen songs.

The piano nearly fills the quarters, with a small desk and chair and an étagère of bibelots. Each flat space is covered with objects, some of high value, most of them fakes with which Ravel liked to tease his friends: porcelain sofas and doll furniture, a blown-glass ship on painted waves that could be manipulated to rock the boat, crystal paperweights, a smoked-glass ball on a pedestal—which on examination is found to be a burned-out electric bulb—small vases, brass boxes, a fluffy yellow doll and other such bric-a-brac, but relatively few musical mementos. A recurring sonic reference would seem to lie in the striped or checkered black-and-white motif, which, like piano ivories, echoes through the residence in the floor

*continued on page 212*




The metronome and the mute piano, or practice keyboard, were Ravel's indispensable traveling companions. On the chair is a copy of the score of *Boléro;* original is in the Bibliothèque Nationale.

# GABRIEL FERRIER 1847-1914

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EXHIBITED: Salon of 1885, Paris, no. 967
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LITERATURE: F.-G. Dumas, *Catalogue illustre du Salon*, Paris, Librairie d'Art L. Baschet, page XXVI, no. 967

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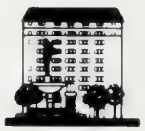

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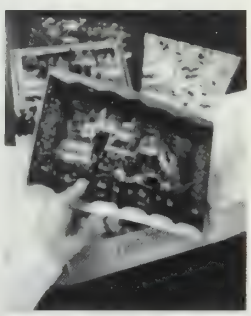
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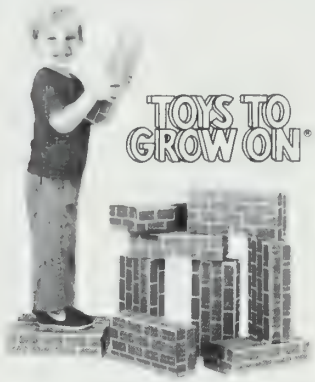
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Tissu – photo VALERY ASSENAT

The Wallis Annenberg Residence
*continued from page 109*

and two large figural candelabra set on pedestals, the area harmoniously opens onto the formal living room, whose most striking feature is an eighteenth-century English cabinet japanned in the chinoiserie style. Elsewhere, as in the heavily beamed Tap Room, the mood is entirely convivial. It is there that Wallis Annenberg entertains at cocktails before ushering guests into the dining room.

When the party is small, seating is at the long English double-pedestal table. But for larger, more formal soirees, the dining room is transformed with several small round tables to promote greater sociability and conversation. Often on these evenings Wallis Annenberg provides a focus by inviting a speaker or special entertainer to hold forth on a particular subject of interest to the guests. "In my house, parties are not for business," she has declared.

Ted Graber explains that much of the house was designed with furniture already on hand. "When Wallis bought the house she brought along quite a few of her own possessions, and we worked with those. When you do a house this way, you forget about being a decorator—you become more of an editor. It's a matter of choosing things that will look good together. You break them up and place them in various rooms. When you've done that, you learn what you need to go out and find. For instance, the gilt mirror and console table in the living room belonged to the family, so we added those. One of the sofas also came from the family. There seemed to be a need for two sofas around the fireplace, so I had the original copied. And so it went—editing, adding, placing a loved object there or a new one here. Finally it all came together.

"Wallis knew she wanted a place that was warm and inviting, a place that made her feel, 'I want to spend time here,'" Ted Graber declares. "I think her home is functional and elegant, practical and glamorous—just the way she is."□

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Martina Navratilova
*continued from page 123*

after, depending on how late I get home. When I don't do legs, I do push-ups," she says with a laugh, "so I stay pretty busy. But this schedule is for heavy-duty training right before a tournament. Otherwise it's not that bad. I do all my other workouts, but instead of tennis I get to play golf or go horseback riding." Her property backs up against a country club, and she often lets herself out through the rear gate to run on the golf course.

After 10 P.M. she will relax in the whirlpool or watch old movies. "My problem is that I usually don't get to bed until about one-thirty. If I'm asleep by one in the morning I consider it a personal victory."

**"I'm private, but I'm not a recluse. I like some space, because I don't get it outside the house."**
***—Martina Navratilova***

From the second-floor weight room—with its fitness machines, its original Charles Schulz cartoon of Snoopy looking at Navratilova and asking, "Has anyone ever told you that you're playing with the wrong hand?" and its framed magazine covers she has appeared on—there is access to a water slide that drops her directly into the deep end of her small swimming pool. But there is only a pool—no tennis court.

"I'm sure most people would expect me to have a tennis court," she says. "But I don't have one. When I was looking for a house everybody said, 'Oh, you'll want a tennis court,' and I said, 'No—I don't want to see one in my backyard.' I tried to buy the lot next door, and if I'd been able to get it I might have put one there for convenience. But it didn't work out." She does not seem particularly disappointed. A friend of Martina's suggests the reason: "She likes to drive to work."□




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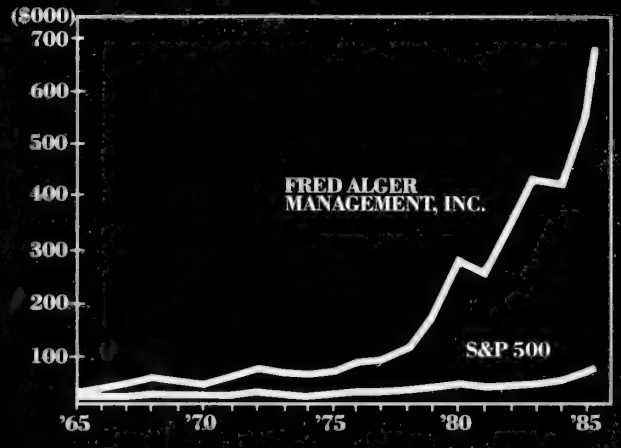


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Henry van de Velde
*continued from page 145*

wallpapers, even the silver and china.

Osthaus, who collected French art, supported *Die Brücke* and stayed in contact with Kandinsky and the new Expressionists. He asked Matisse and a number of other artists to collaborate with van de Velde on the house. Matisse contributed a tile panel, *Satyr and Nymphs*. Dutch symbolist Jan Thorn Prikker, who settled in Hagen, was commissioned to decorate the library and create a stained-glass window for the stairwell. Ferdinand Hodler's *The Consecrated One*, painted in Paris during the height of the artist's Rosicrucian period, was installed in a special room off the entrance hall. The work was regarded by some critics as the quintessential Art Nouveau painting, yet van de Velde's setting for it was completed when the designer-architect had already moved well away from his earlier Art Nouveau tendencies.

Shortly after the house was finished the war came. In spite of it, Osthaus continued to argue and politick in matters of art and design, yet he died tragically young of cancer in 1921. The city of Hagen later bought Villa Hohenhof and the contents of the Folkwang, creating a new museum in honor of Hagen's most devoted patron, Karl Ernst Osthaus.

Count Kessler remained a lifelong friend of van de Velde: In 1923 he commissioned a new apartment in Berlin; on a visit to Brussels in 1930 he admired the architect's own house (not uninfluenced by Le Corbusier, Kessler notes in his diary); and in 1937, shortly before he died as a refugee in Paris, he visited van de Velde's Belgian Pavilion at the World's Fair on a special pass from the architect.

Van de Velde lived to the age of ninety-four; he died in Switzerland in 1957. Ransacked by the Nazis, the Osthaus Museum and Villa Hohenhof could not be fully reconstituted. Yet they have both been lovingly restored and now stand as a monument to their two creators, artist and patron, and to the fragile unity of art and life they achieved. □


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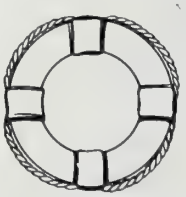


*Neo-gothic armchair in mahogany, "cathedral style", France, ca. 1820*

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A 01




British Impressionists
*continued from page 150*

have grasped the importance of Paris. But he was too much of a prima donna to play any great part in the affairs of the New English. Visiting Paris in 1883, Sickert struck up a friendship with Degas. Back in London, he gradually broke free of Whistler's influence and found that his interest in the latest French painting was shared by Philip Wilson Steer, a former numismatist who had fallen under the spell of Manet.

Together Sickert and Steer led a rout of the Newlynists within the New English. There were rifts with the Scottish contingent too. Sickert and Steer's group of "London Impressionists" were left in control, and celebrated with their own exhibition.

These events led to much rancor. Forbes even began to doubt his fiancée, the Canadian-born painter Elizabeth Armstrong, because of her friendships with Sickert and Whistler. Nevertheless, the couple married in 1889, when Forbes painted his magnificent *The Health of the Bride*. In the meantime, George Clausen retreated to the bosom of the academy, where, perhaps surprisingly, his painting grew in vigor.

The victorious Sickert and Steer were an ill-sorted pair of aesthetic radicals. Sickert was raffish, cosmopolitan and addicted to change. He absorbed something from everyone he met. His English music-hall scenes owed much to Degas, but for many years there was something dingy, even muddied, about his colors.

Temperamentally, Steer could not have been more different. One member of the New English wrote of him: "A revolutionary painter, he hated change." And D. S. MacColl, his friend and biographer, described him as "a Tory in faith, politics, national prejudice, distrusting foreigners, priests, and dealers in fundamentals." But Steer, who discovered Monet in 1889, was a brilliant colorist. His best-remembered works are hauntingly luminous pictures of young girls by the sea at Walberswick.

Reviewing the club's ninth annual

exhibition, George Moore wrote: "Art has fallen in France, and the New English seems to me like a seed blown over-sea from a ruined garden." Moore was given to chauvinism and exaggeration; even so, English Impressionism was not just a shadow of the French movement.

At first both Sickert and Steer liked to emphasize that Impressionism should reach beyond appearances, what Sickert called "the sordid or superficial details of the subject." They pursued intensely personal visions. But the poetry for which they yearned proved hard to find, and harder still to hold. The pioneers of English Impressionism soon took differing directions.

Sickert first resigned from the New English in 1897; despairing of the British, he went to live in Dieppe. After his return to England seven years later, he came to insist on those once-despised "gross material facts," which he associated with low-life subjects. The plastic arts, he said, "flourish in the scullery, or on the dung-hill" but "fade at a breath from the drawing-room." In 1911 he founded the Camden Town Group to rival the New English.

A new generation of talented English Postimpressionists—Spencer Gore, Harold Gilman and Lucien Pissarro, eldest son of Camille, among them—gathered around Sickert. It was perhaps under their influence that his palette lightened in tone.

Steer remained faithful to the New English. He was a respected, if lethargic, teacher at the Slade (a rival to the Royal Academy Schools). Some say that by the mid-1890s his art had become stagnant. But the landscapes he produced on painting trips all over Britain, until his loss of sight, are today increasingly admired.

Of course, Sickert was no Degas; nor can Steer be compared to Monet. But within their limitations both were fine painters. One thing is certain: Internationally, and even at home, the achievements of the British Impressionists are still underestimated. □



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Accommodating a Large-Scale Collection
*continued from page 157*

step backward from the dramatic proportions of the living room.

The linchpins of the bedroom are an antique Chinese cabinet and Chinese chairs. Sherbet colors were used to coat the walls in an instant gloss of soothing coolness. The silk shades and draperies are in the same sherbets, as is the contemporary wall-to-wall carpeting. There is an air of equanimity and fluidity here, the feeling that this room is a calm continuation of the best of all worlds.

The art in the bedroom, as in the rest of the apartment, is skillfully lighted. The designer could not drill into the concrete slab ceilings and didn't want to concede any ceiling height to tracks. "These days modern art usually has lights mounted directly on the picture or little lights in the ceiling," explains Michael Christiano, Metzger's associate and senior designer on the project. "In the entrance hall, which is a dark interior space, we did use very dramatic pinpoints of light. But for the bedroom, library and living room, the lights we chose are pendant-mounted from the walls, and they have special bulbs that don't affect pigment." Adds Metzger, "You get a subtle wash on the paintings that way. We didn't want the lighting to be too dramatic—the art was already important. Our lighting is geared to each specific picture, but it's also designed to be flexible so the art can be changed, which is a very real possibility with collectors."

Flexibility extended to every aspect of the apartment's design. The wife had faith in the designer but she was not, Metzger emphasizes, passive. "She wanted to expand her horizons, and I didn't limit her. For instance, after the place was finished, she acquired an inverted granite pyramid by sculptor Scott Burton. She bought it as an object and then said, 'Could we use it in the living room as a table?' " It was, it turned out, an inspired choice that works well both ways in the living, lived-in gallery that Robert Metzger has created. □

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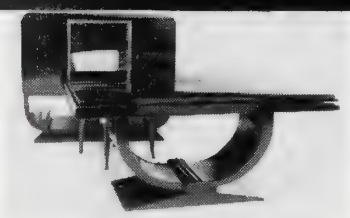
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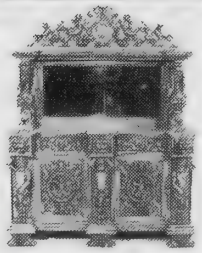
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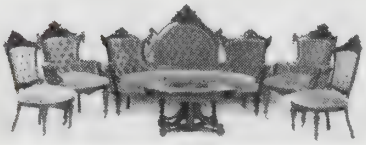
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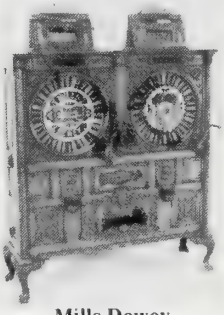
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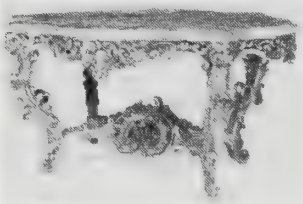
Figural Carved China Cabinet,



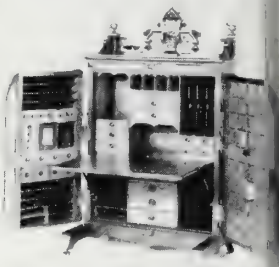
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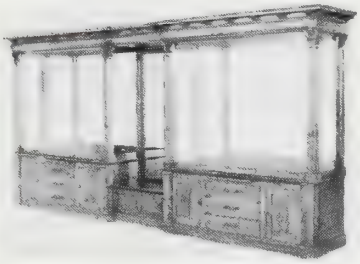
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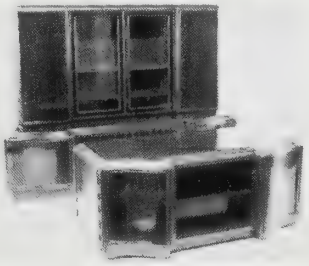
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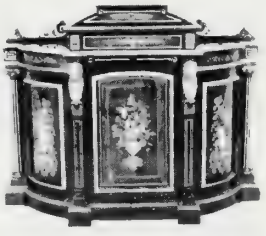
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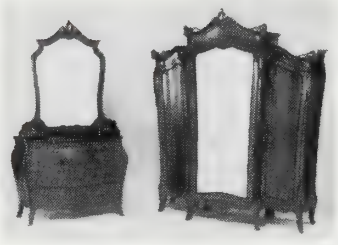
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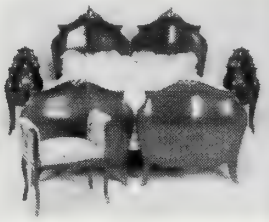
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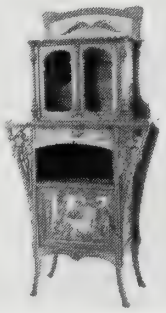


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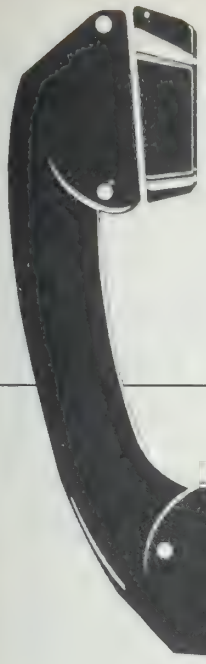
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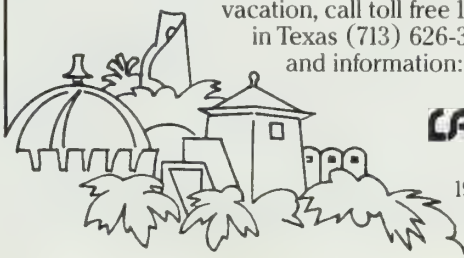
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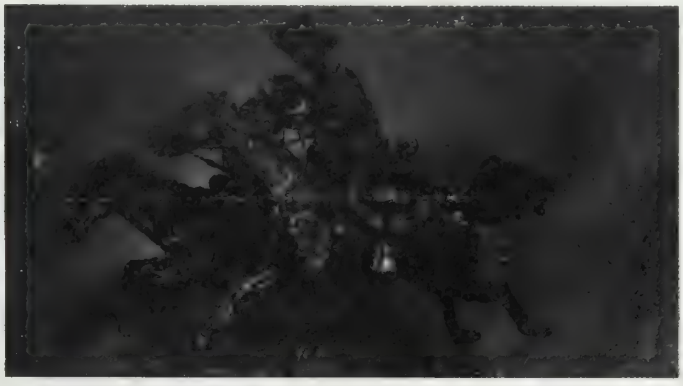


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An Italianate Residence In Charleston
*continued from page 163*

from the library alone took eight weeks." For a lighter look in the adjoining dining room and living room, formerly a double parlor, the woodwork was painted white and then glazed in shades of peach, taupe and mauve from a Chinese rug that lies under the Sheraton-style dining table.

In the guest room, the Needles were delighted to find all-cypress paneling, which they refinished in its natural dark-tan state. But the master

**The home afforded a ringside seat for the great artillery duel that began the Civil War.**

bedroom, originally an oval dining room, provided the big surprise. "It was black and dingy, just awful," Evelyn Needle recalls. "But when we started cleaning the wood, we got goose bumps." The carved, fluted woodwork was solid mahogany.

The kitchen, designed by Jeffrey Rosenblum and glassed in by Morton Needle, was installed on one of the side verandas, and the view from there is nearly as good as from the front of the house. Fixtures are in black, complementing the original black-and-white marble floor.

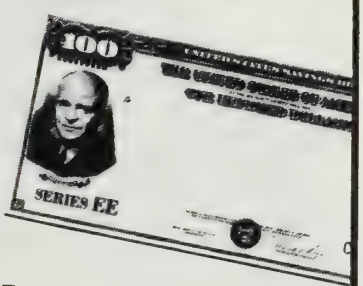
The house was leased to the U.S. Navy during World War II, and it is believed that the kitchen veranda, then covered with weatherboards, was where future President John F. Kennedy worked on assignment for the Office of Naval Intelligence.

The Needles have won Charleston's stamp of approval for their project. "People like it," Morton Needle concludes. From the remodeled roof that triggered such debate, he gazes with satisfaction across the harbor and back to the quaint, angular, steeple-punctuated skyline of the peaceful old city. "Really," he says, "there's nothing more interesting than the rooftops of Charleston."□

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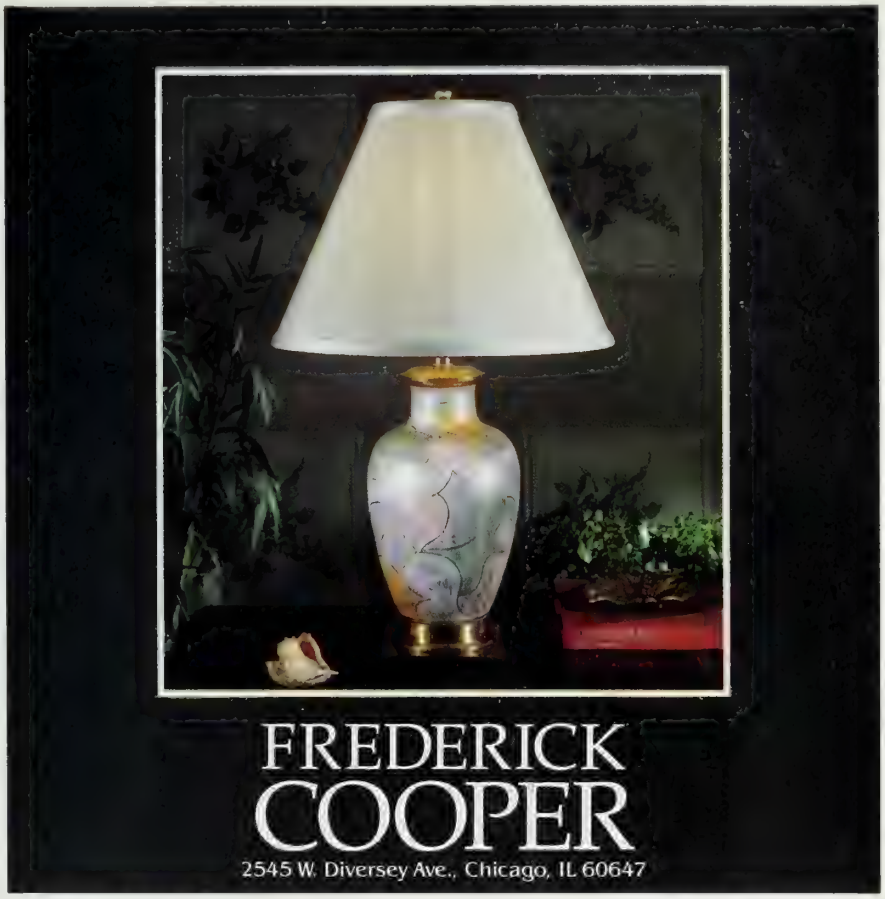
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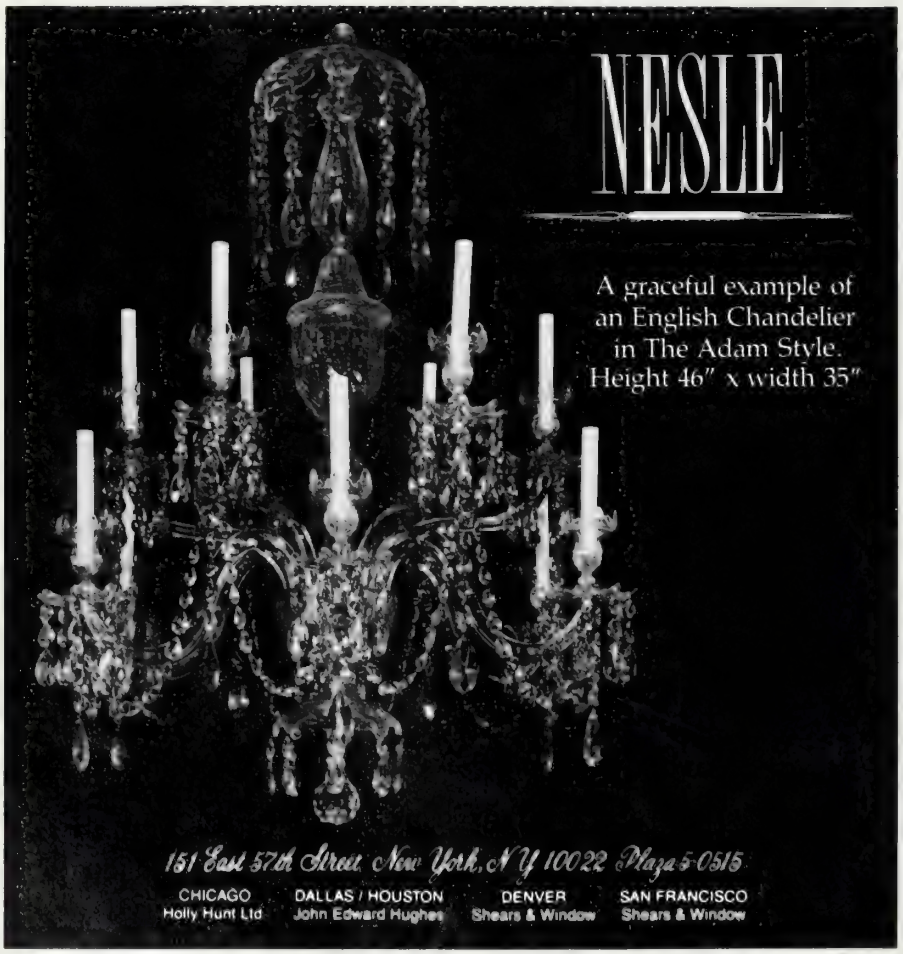
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Maurice Ravel at Le Belvédère
*continued from page 188*

tiles (the pride of the village), carpet, towels, cushions and wallpaper.

The tiny salon next to the dining room is a mixture of Empire Revival and Oriental. The canapé is flanked by shallow cupboards filled with china, masking the doors of closets where music is stored.

The bedroom contains an Empire bed with fringed hangings, a chair covered in matching fabric, and a chest of drawers. Fireplace and walls are decorated with columnlike stencils by the master's own hand. This chamber opens directly onto the garden, which was laid out in Japanese style by Ravel, its graveled terrace bordered with flower beds and the paths defined by stepping-stones.

**The composer was childlike not only in his enthusiasm for a wonderland of toys but in the very scope of his environment.**

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Up on the hill—inviolate, silent—stands the home of Maurice Ravel, whose music elsewhere in the world forever throbs with life.□

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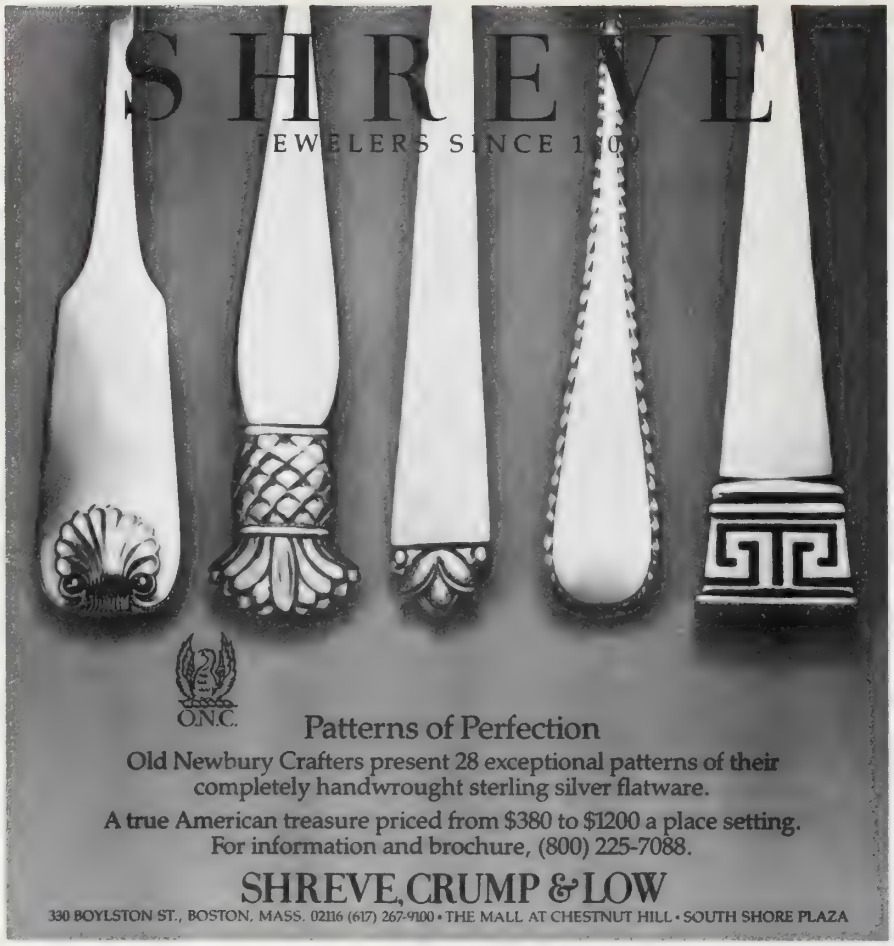
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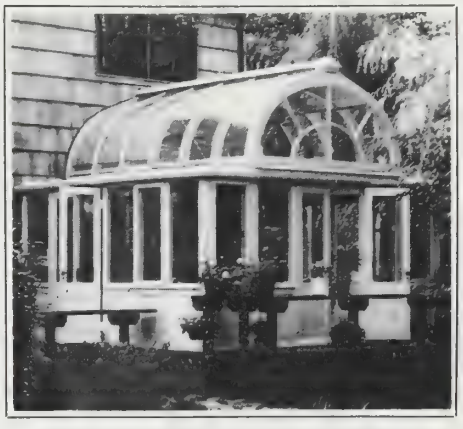
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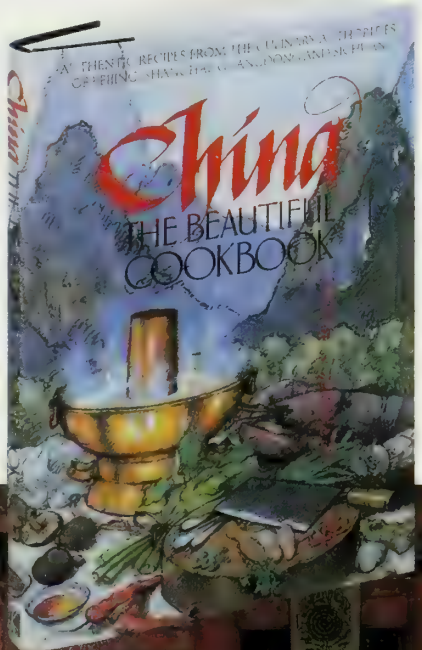
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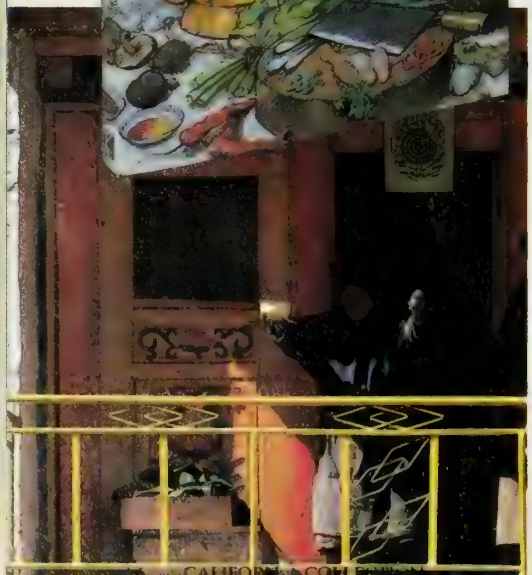
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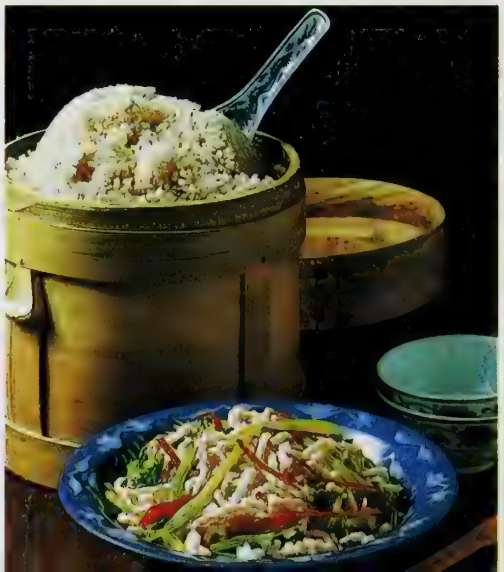



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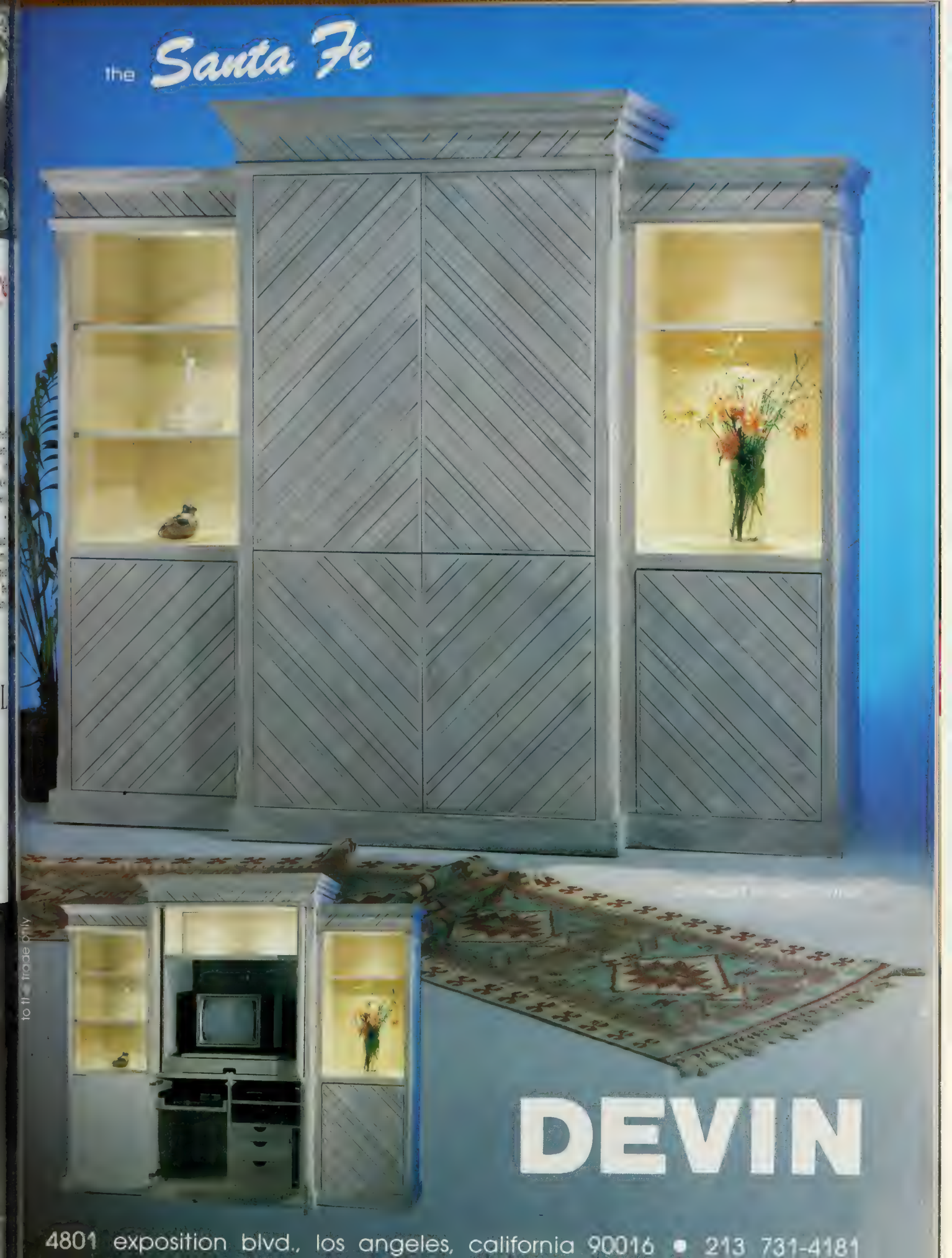
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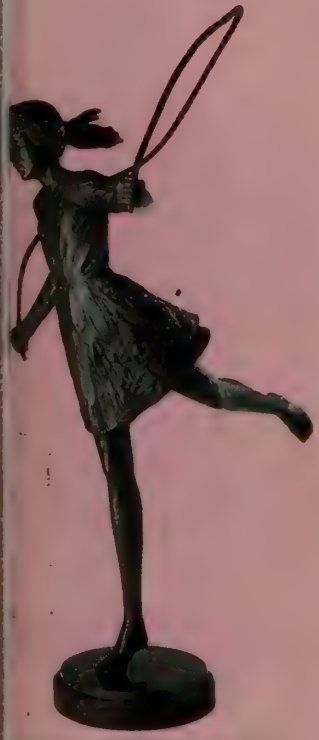
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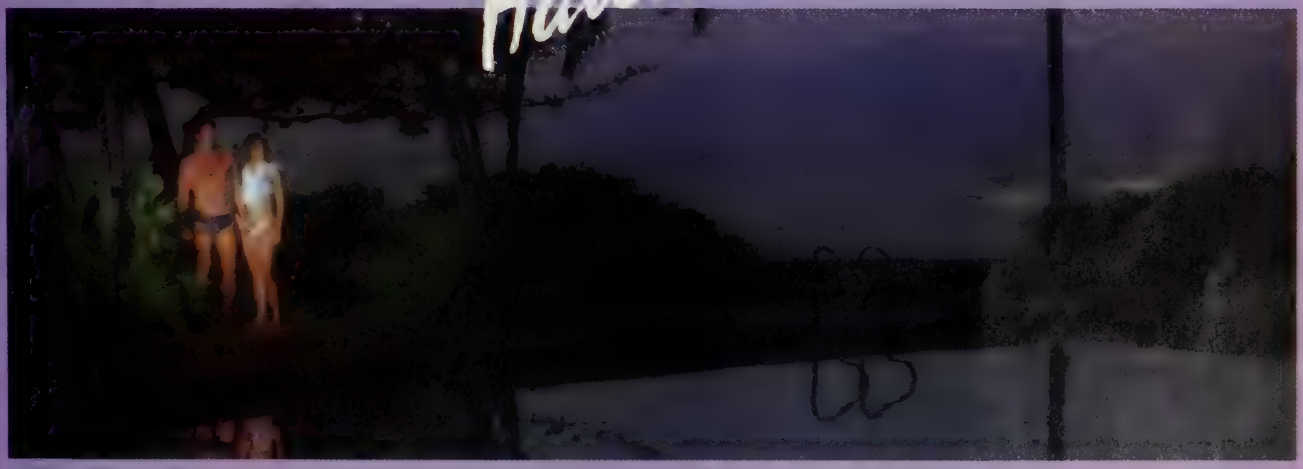
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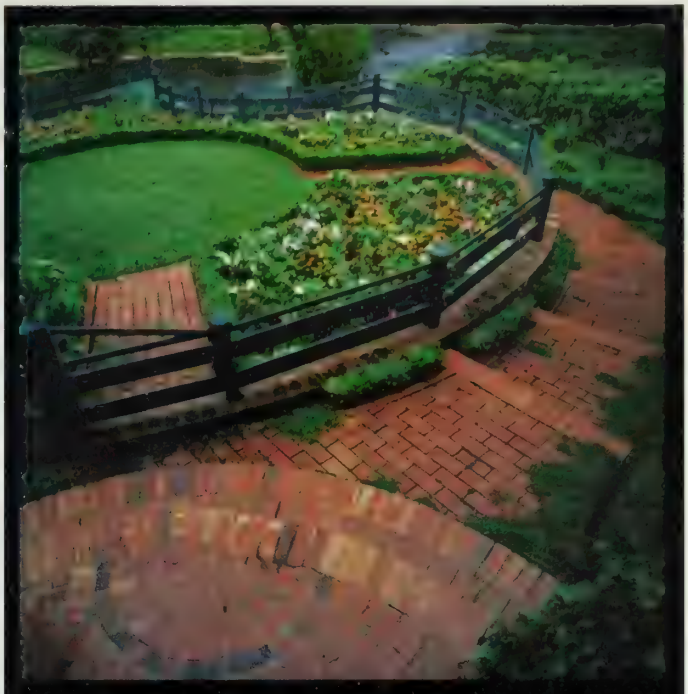
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Set of Eight Yew Tree Windsors
circa 1820

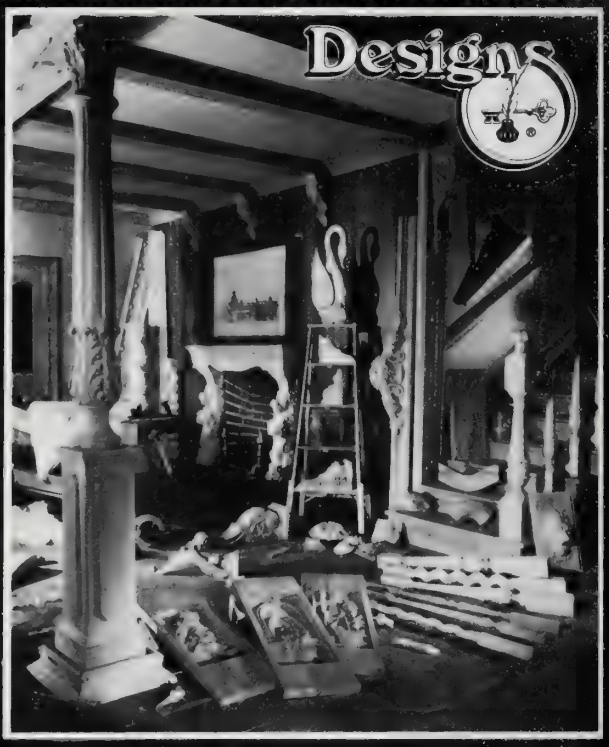
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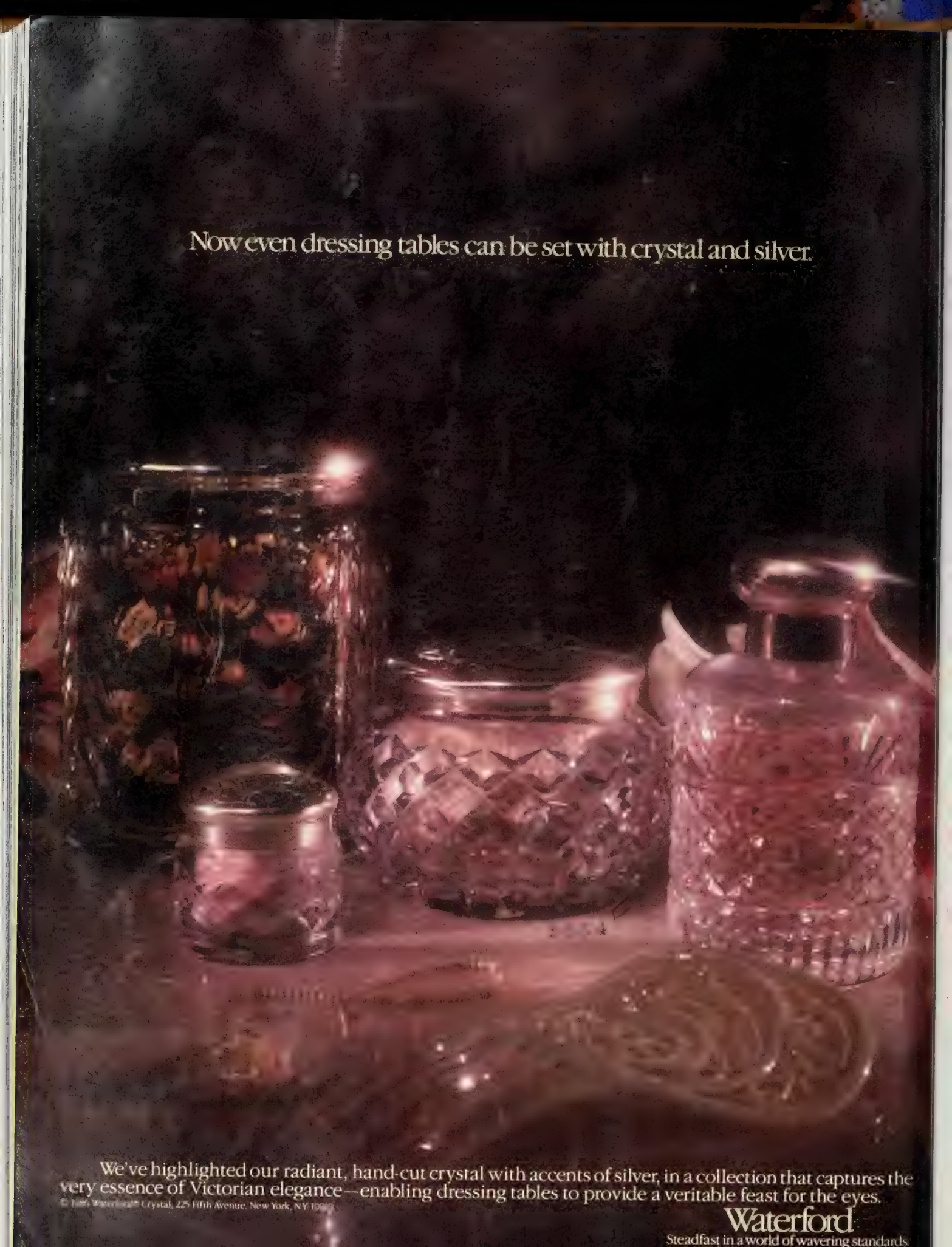
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